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As always, KDKA reaches and sells the growing suburbs as no other medium can.

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HOW MARKETING MEN SWAY MEDIA DECISIONS

Growing agency marketing services are making an impact on media strategy. Marketing plans may actually predetermine choice of media. Some even pick stations

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The product protection headache

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Auto radio: mass market on the move

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DIGEST ON PAGE 2

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

"I'm outside foreman, a twenty-seven year man with Valley Camp. Sure, we work hard and we're proud of the quality coals produced here. This job keeps the missus, our child and me mighty comfortable. Live just a couple of miles from the mine, in the Elm Grove section of Wheeling. Do we watch TV? We sure do, our own station, too. WTRF-TV does a great job!"

No. 3 IN A SERIES
MINING

THE VALLEY CAMP COAL COMPANY

Mining rich coal resources, Valley Camp operates three area mines, employs around 600 men, pays approximately four million dollars annually. Mined raw coal is washed, screened and thermally dried before it is shipped by rail, truck and water to America's industrial and commercial coal consumers. *Valley Camp*—with expansion underway, another impressive picture of this super market where 2 million people spend 2½ billion dollars annually, where 425,196 TV homes react to the influence of WTRF-TV.

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THE VALLEY CAMP COAL COMPANY
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WHEELING 7, WEST VIRGINIA

wtrf-tv CHANNEL 7

reaching a market that's reaching new importance!

Photo by Hamill-Sol

WJIM-TV

Michigan's Great Area Station – Strategically Located
to Exclusively Serve LANSING – FLINT – JACKSON
with a Dominant 100,000 watt signal from its new 1023' tower
located between Lansing and Flint . . . NBC – CBS – ABC

Represented by Peters, Griffin, Woodward, Inc.

5 APRIL 1958 • *Vol. 12, No. 14*

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another of the

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ADAM YOUNG INC.

NEW YORK • CHICAGO • ST. LOUIS • ATLANTA • LOS ANGELES • SAN FRANCISCO

NATIONAL SPOT ADVERTISERS LIKE

ARE BIG ON WBUF IN BUFFALO

HERE'S WHY:

More and more viewers! Right now, Channel 17's daytime share of audience is 269% greater* than it was when NBC purchased WBUF in December 1955!

WBUF, with 1,000,000 watts of selling power, beams your sales messages into seven out of every ten homes on the Niagara Frontier. Sell on WBUF and you sell big in New York State's second largest market—a market that spends well over $380 million every year for grocery products.

WBUF CHANNEL 17 NBC IN BUFFALO

SOLD BY NBC SPOT SALES

*Source: ARB

NEWSMAKER of the week

Ampex and Howard S. Meighan have just announced their partnership in the production of commercials on videotape. The move is of ultra-significance in that it heralds (a) a revolution in commercial-making, (b) producer retooling and (c) union problems.

The newsmaker: If there's a keener or more knowledgeable student, from the business angle, of the uses of tv film and videotape than idea-shooting Howard S. Meighan, it would be hard to find him. Meighan has lived, eaten and breathed these two subjects for the past seven-eight years.

One thing that has marked Meighan in his 30-year career in air media has been his implicit faith and fire in whatever he has chosen to undertake. One token of that quality of faith is that after 23 years of service, Meighan is cutting away from the higher echelon of an organization whose dynamic growth bids to be greater than ever in order to pioneer in a virtually untested field.

Howard S. Meighan

Meighan will be, to all purposes, his own boss as president of Videotape Productions of New York, Videotape Productions of California, Inc., and Videotape Midwest, Inc.; his stake as 55% stockholder is a substantial one. But Meighan —as a long-time specialist in business economics—was basically spurred by this conviction: that the universal adoption of videotape was inevitable on two scores: (1) economy in commerical production and (2) a means of reducing the cost of agency supervision—perhaps today's biggest drain on agency profits.

Meighan's financial relation with the Ampex Corporation is this: For full financing of the projects Ampex gets 45% of the stock. Meighan will at the same time serve as a special consultant to the Ampex Corporation. Meighan will make his headquarters in Hollywood. The initial Videotape operation will be activated in New York.

To date about 100 Ampex recorders are in use among tv stations and the major networks. Explains Meighan: "Commercials produced on the Videotape system can be quickly integrated by stations and networks into any of their programs, whether taped, filmed or live."

A run-through of Meighan's background includes an apprenticeship in air media with JWT, association with CBS since 1934 and the holding of such posts as boss of spot sales, president of the CBS radio network and conceiver and director of CBS Television City, Hollywood.

What an audience upswing!

IT'S KFABULOUS

Meet Bill Talbot!

Reporter Bill Talbot has the top-rated newscast in a new Pulse Survey area of half-million radio homes.

He's another KFABulous factor in the Big Trend to KFAB in the Big Omaha Market. Of course, his news is sold, but the spots around it deliver 1000 homes for a fabulous 31¢.

Bill and other top personalities like him have made KFAB *by far* the *best* buy in Omaha radio. Get all the KFABulous facts today...from a Petry man...or E. R. Morrison, KFAB's General Sales Manager.

KFAB OMAHA

BASIC NBC 50,000 WATTS

Affiliated with COLOR TELEVISION CENTER KMTV

Represented by EDWARD PETRY & CO., INC.

You get them at the GET

THE GET AGE: The years between 16 and 49. A fabulous span—because GET AGE families, as a group, spend more than two-thirds of America's money... an average of one-third more, per household, than any other age group.* You get more GET AGE families (more of all families, for that matter) for your advertising dollar on ABC Television than on any other network!

*Source: Alfred Politz, "Life Study of Consumer Expenditures," 1957. **Average audience based only on homes with housewife as classified by A. C. Nielsen. ***Average audience and program cost data based on A. C. Nielsen, November-December, 1957 (Sunday through Saturday, 7:30-10:30 P.M., NYT). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes.

AGE on abc-tv

75% of ABC's average audience is made up of GET AGE households! Corresponding figures for the other two networks are 67% and 69% respectively. Cost per thousand for GET AGE householders on ABC is $4.18. The other two: $4.66 and $5.12*****

GET AGE families are sold on ABC-TV because ABC programming is tailored specifically for GET AGE people. Caesar – the comedian the GET AGE breaks up over. Maverick–the free-wheeling slick who took Sunday night apart and put it together again (with Maverick on top). Welk and Walt Disney and Wyatt Earp. Programming, going where the getting is good – straight to GET AGE homes. How about you? Want to put *your* message across? Put it on . . .

ABC TELEVISION

SHINE ON HARVEST MOON– Portland, Ore.

85% ARB Share of Audience

HARD TO GET– Sacramento

81% ARB Share of Audience

COWBOY FROM BROOKLYN– San Antonio

66% ARB Share of Audience

GREEN LIGHT– Columbus, O.

78% ARB Share of Audience

Feature after feature

MANPOWER– Sacramento

59% ARB Share of Audience

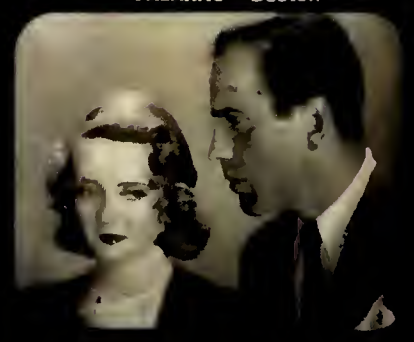
THE SEA WOLF– Portland, Oregon

94% ARB Share of Audience

MY DREAM IS YOURS– New York City

60% ARB Share of Audience

KID GALAHAD– Boston



59% ARB Share of Audience

'VANGUARD' movies

DANGER SIGNAL– Wichita

53% ARB Share of Audience

EAST OF THE RIVER– San Antonio

64% ARB Share of Audience

LADY WITH RED HAIR– Cincinnati

81% ARB Share of Audience

HIGH SIERRA– Altoona

77% ARB Share of Audience

get the audience!

OBJECTIVE BURMA– Chicago

54% ARB Share of Audience

THE YOUNGER BROTHERS– Sacramento

64% ARB Share of Audience

WASHINGTON SLEPT HERE– Milwaukee

51% ARB Share of Audience

FIGHTER SQUADRON– Nashville

73% ARB Share of Audience

Not just a few "big" pictures—but every feature a proven audience winner! AAP's 'Vanguard' group of Warner Brothers features is good to the last reel. 30 of Vanguard's 52 pictures have been rated in the past—and there's not a single share-of-audience below 41%. Many are way up in the 80's and 90's. Why not let Vanguard chart *your* course to bigger share-of-audience figures! Wire, write, phone today.

Prices for individual pictures on request.

a.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., Murray Hill 6-2323
75 East Wacker Drive, Dearborn 2-2030
1511 Bryan Street, Riverside 7-8553
9110 Sunset Boulevard, Crestview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

5 APRIL 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

This should be the big month for the summer products to set up their spot tv campaigns (like **Skol,** which has a schedule in the works via Parkson).

Quite a number of these seasonals are reported by agencies to be on the **verge of action,** waiting for the final go-ahead from clients.

Roughly the same situation holds true in national radio spot.

Heard from, however, this week was **Lipton's iced tea,** which (via Y&R) is buying I.D. saturation schedules for 10 weeks.

Another active spot buyer this week was **Life,** using minutes in regional flights in a long list of markets.

Incidentally, **Schaefer Beer** appears to be putting some of the money it used to spend on the Dodgers games in 26-week campaigns, with about 15 spots a week per station.

An agency that tv stations can depend on as a potent source of spot for the fall is McCann-Erickson (New York).

The philosophy that the agency is dishing out to clients:

- They **can't afford to lose circulation and coverage while they're making decisions** on the full scope of their 1958-59 advertising budgets.
- Spot—because of its local penetration, frequency, and low-cost—**can keep things churning market-by-market,** at least on an interim basis.

Don't let the rough summer facing the tv networks lead you into believing that prime time will be available for the picking in the fall.

From the way the renewals and inquiries are coming in, **the outlook is just the other way.** With all the hedging about 52-week commitments, you'll likely find that by late summer CBS TV, for instance, will have **standing-room-only for the fall.**

Check over the **CBS TV fall time-form** and you'll find this commitments picture: Sunday, sold solid; Monday, blocked off from 8:30 to 10 p.m.; Tuesday, in the bag from 8:30 to 10; Thursday, 8:30 to 11 sold; Friday, 8 to 11 sold out; and Saturday, 8:30 to 9 and half of Perry Mason still open.

NBC TV's prime time sectors are strong Sunday, Monday, Tuesday, Wednesday, and Thursday nights. A couple of half hours are open Friday night, but the Saturday layout is solid from 9 to 10:30.

ABC TV has this as a promising core: 12 renewals to date for the fall.

Talk to corporate authorities and you'll **hear admiration for the fluid and flexible position which William S. Paley has evolved for the CBS setup.**

The five units or divisions now are set up so that any one of them—for Washington, financial, or other reason—**can be spun off without any fracturing impact on the others.**

Paley's thinking is considered not only far-sighted and astute but in keeping with modern corporate ability to align with economic and political conditions.

A case in point of this resiliency: The **recent separation of the tv network from the newly composed division of o&o's, film syndication, and spot sales.** This latter trio becomes an integrated unit in the event an FCC edict forces a divorcement of network operation from station operation. In other words, the o&o's would be protected by a built-in programing and selling services.

The soap opera on CBS Radio has taken on a new dimension: The leads will now step out of character and do the commercial for an additional fee of $50.

Of course, there's this proviso: **The product must be appropriate.** For instance, Dr. Malone won't be asked to do a pitch for a medicinal.

Also available for commercials is Bette Davis, who hosts and acts on a newcomer to the CBS Radio schedule: Whispering Street.

Add to the signs of FM's reinvigoration: An attempt is being made to gather the FM broadcasters into their **own association** again.

One of those contacting the FMers on this score is the **FM Development Association,** located in Washington, which proposes a meeting in L.A. before the NAB convention.

(For background on FM see Hot Trend in 1958, 29 March SPONSOR.)

Look for a speedup before the NLRB of the jurisdictional battle over the issue of film commercial work between AFTRA and SAG—that is, the air vs. screen groups.

Latest bone tossed into the squabble: The **emergence of Ampex as a production force** in the commercial field. (See Newsmaker of the Week, page 5.)

Postscript to the recent agreement on commercials with SAG: **Advertising agencies became signatories of the contract.**

The roster of network officials and executives is getting more and more fluid every week as the shuttling from one place or job to another speeds up.

Here's an **up-date** by network:

CBS: James T. Aubrey, Jr., after 15 months with ABC TV, went back to CBS as a general v.p. in charge of creative services, replacing **Louis Cowan,** who has been moved up to president of the tv network. **Howard S. Meighan,** who quit as v.p. in charge of CBS Television City, Hollywood, for his own proposition (see Newsmaker of the Week, page —), was succeeded by **Al Scalpone,** who will double as head of tv programs.

ABC TV: Thomas W. Moore took over Aubrey's spot as v.p. in charge of programs and talent and **William P. Mullen** replaced Moore as v.p. in charge of sales.

The talk of the soft goods field is the comeback of Lever Bros.

Watch for the company to unlimber during the course of the next year a **raft of new products,** including foods, a deodorant soap in addition to Praise, and several toiletries.

It will have six different **tv network** programs, plug deeply into daytime network tv, and season all this with frequent **spot schedules.**

The fifth network buy was half of what previously was the Schlitz Playhouse. The sixth show is now in negotiation. The lineup will give Lever **network representation on every weekday night**—something that P&G won't even approach.

The Lever nighttime umbrella currently covers: Monday 8:30, CBS; Wednesday 8:30, NBC; Thursday 10, NBC; Friday 9:30, CBS; and Saturday 9:30, CBS.

If you have wondered about the various **techniques for testing tv commercials and what firms perform such services,** here's a rundown:

SCHWERIN RESEARCH: A laboratory setup where the commercials are tested on a **select audience** before they go on the air, while being broadcast, and after they've been on the air.

GALLUP-ROBINSON: Uses the **personal interview technique** the day after the commercials have been broadcast.

STARCH: A custom-made operation which deals directly with clients, using **phone calls** after the commercials have been aired.

BURKE MARKETING RESEARCH: Specializes in the **laboratory technique as well as personal and phone interviews** following exposure on the air.

ERNEST DICHTER: In-depth interviews via tape in the laboratory.

Sellers of spot radio have stepped up their competitive challenge of the networks on a broad front.

Armed with data furnished by the Station Representative Association, the spot camp is concentrating much of its **attack on what it calls the inadequacy of network coverage** in important markets.

On the basis of market coverage analyses made by the SRA, reps are asking network accounts with more or less national distribution to **look into the status of their campaigns in some of the most important markets.**

If they make such a check, the reps tell them, they will find that their network schedules are **not carried** in a number of the top metropolitan markets and **may be suffering** from "inadequate affiliation in some markets" and "poor local acceptance (low ratings)."

SRA's coverages analyses include looks at **service being delivered by specific programs coming out of both CBS and NBC.**

The reps' point: Spot radio offers the advantage of (1) proper **timing,** (2) a potential audience at **all times of the day**—as against option time, and (3) accumulative values from unlimited **vertical and horizontal placements.**

The effort of reps to **keep their stations in the Southeast from taking regional business at local rates just about has reached the point of complete frustration.**

One rep said this week that, in order to maintain at least a vestige of control over his stations in that area, he will handle such regional business at the **local rate.** His explanation: It was **either that or closing down his Southeast office.**

Reps describe the Southeast situation as a vicious circle. **Agencies say they're dealing direct with the stations** because their clients' regional competitors are buying at local rates; and stations contend if they don't take the business on that basis, the **other stations in the market will.**

It may be the **stiffer competition they're getting from the networks** that's prompting more and more independent stations—according to rep reports—to call for a **revival of the National Association of Independent Broadcasters.**

The reasons these independents give for thinking the time is ripe for a trade organization exclusively theirs:

- The NAB is considered network dominated.
- The independent broadcasters must **find ways to compete against the package prices offered by the networks.**
- It's imperative that there be a **research and promotional service devoted only to fostering spot radio.**

NBC's Robert Sarnoff's taking the press "into his confidence" about the financial state of the radio network garnered lots of space, but some of the headlines sounded more like condolences than congratulations.

Example: "Network's grave not dug yet."

In his periodic "letter" to radio-tv editors Sarnoff (taking his cue from ABN's situation) **admitted that NBC's radio network has lost $9 million since 1953** but gave assurance that the present talk of crisis was outdated and, to the contrary, **the outlook for a break-even point was bright.**

Sarnoff's status report might also have had this objective:

Pointing out to the FCC and Congress—in light of the present probes into networks—that **much of this $9 million had been devoted to developing tv.**

Harrington, Righter & Parsons is going out to the upcoming NAB convention in Los Angeles with an **elaborate presentation showing the multiplicity of services the rep performs for the stations.**

It will be in the form of slides and will be shown to the HR&P stations.

SPONSOR-SCOPE *continued . . .*

For a long-range sidelight on the terrific toll that tv takes of programing, note this: **Of the 102 sponsored shows that were on the networks five years ago only 11 have prospects of being around for the 1958-59 season.**

The surviving group: Armstrong Theatre, Kraft Theatre, Meet the Press, Schlitz Playhouse, Talent Scouts, This Is Your Life, Toast of the Town, Voice of Firestone, What's My Line, You Bet Your Life, and Your Hit Parade.

Eight of the 11 have been sponsored in whole or part over the five years by the same advertiser.

Another clue to CBS TV's all-out planning for specials next season: The network this week **brought in Mike Dann,** specialist in that field, and named him **v.p. in charge of New York network programs.**

Dann was a specials ace with NBC TV before he joined freelancer Henry Jaffe.

NBC TV has started liquidating its heavy inventory of unsold nighttime programing on a single-shot basis—if advertisers want it that way.

Two such buyers this week and the shows: **Bell & Howell** (Suspicion) and **Clinton Engine Co.** (The Price Is Right).

BBDO's Bob Foreman has found NBC TV warmly receptive to his idea of setting aside an hour a week for four different advertisers sponsoring a monthly show of their own.

The spot being considered at NBC TV is Monday 10 to 11 p.m.

Yet to be cleared up in the discussions with Foreman:

- **Who is to produce the shows**—NBC or outsiders or both?
- Will all four shows follow a **similar broad theme**—whether musical or dramatic?
- Since these shows will have quality appeal, **will the clients be satisfied with the smaller audiences** that go with this "late" hour?

NBC Radio's Joe Culligan this week took issue with Adam Young over the base that was used in an audience composition survey that Pulse did for Young.

In a 22 March item SPONSOR-SCOPE noted that the survey, which will be released shortly, was based on **measurements in nine cities.**

Culligan's charge: The sampling is **insufficient to provide an acceptable national picture.** Culligan also says his network had already done audience composition studies for 26 markets, but was holding off any disclosure until it had **covered at least 100 cities.**

The Young firm's rejoinder: Its nine-city sample consists of a **third of the nation's radio homes** and that should be enough to make the survey valid.

The small advertiser stands to benefit from a revolt now brewing among the supermarket chains against the expansion of colors, sizes, styles, and wraps in big-name merchandise.

This trend has tended to whittle down the availability of shelf and display space for the **lesser brands,** and the big supermarket operators say they don't like to see that.

The reason the operators want to blow the whistle on the major manufacturers of products like soap, paper, and cereals: **They keep the store from diversifying its lines and accepting entirely new products.**

(For other marketing news and trends see MARKETING WEEK. page 50.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 59; Washington Week, page 67; SPONSOR Hears, page 68; and Tv and Radio Newsmakers, page 74.

[1]THE PLEASURES OF MIAMI [2]THE PLEASURE OF BUYING TIME ON FIRST PLACE WQAM

Photograph by John Burwell

The front office may think he's working — and technically, he is. He's here to hear for himself why WQAM is first 95% of the time. (410 of 432 quarter hours belong to WQAM, 6 a.m.-midnight, Monday-Saturday. Pulse.)

Of course, while he's here, he'd be foolish not to take in some of the fabulous fun Miami offers. That's one pleasure. Then, too, there's the pleasurable ease of buying time in a market where one station is so definitely dominant.

In addition to the Pulse quarter-hour story, WQAM continues to lead decisively on Hooper. (Latest all-day average: 36.7%). The story's just about the same on Trendex.

And WQAM is first on the latest Southern Florida Area Pulse which accounts for the listening habits of 31.5% of the state's population.

It will be a pleasure for somebody from Blair to tell you all. Or, talk to WQAM General Manager Jack Sandler.

WQAM *covering all of Southern Florida with 5,000 watts on 560 kc . . . and radio #1 in* **MIAMI**

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.

WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

NOW SHOOTING

STEVE McNALLY *STARS!*

"5 HOURS TO LIVE" . . . The father of a 10-year old boy holds the stolen $100,000. An international criminal holds the serum that can save the boy's life. Will the exchange be made in time to save the boy's life?

SUSPENSE!

CESAR ROMERO *STARS!*

"THE CAVE" . . . A ruthless bandit escapes with a fortune! How long can a man of action hide out without losing his reason?

WESTERN!

PAT O'BRIEN *STARS!*

"NO WAY OUT" . . . A nurse is kidnapped to help a wounded outlaw. Can the law close in before the gang decides she has outlived her usefulness?

MYSTERY!

DAVID BRIAN *STARS!*

"TATTOO ARTIST" . . . The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

LAW ENFORCEMENT!

GENE BARRY *STARS!*

"POLICE DOCTOR" . . . A wounded gunman, rushed to the hospital, wings a police officer and holds him hostage in an examining room. Can the police doctor overpower the gunman and save the officer?

ACTION-ADVENTURE!

AT ZIV STUDIO!

THE HOT, HOT
SHOW OF '58!

TARGET

ZIV'S NEW,
ALL NEW
IMPACT
SERIES!

VERY WEEK A NEW STAR . . .
A NEW **IMPACT** STORY!

Your host

**ADOLPHE
MENJOU**

ZIV
Television

Call off the Hidden Persuaders!

by
Bert Ferguson
Exec. Vice-President,
WDIA

It didn't take the Hidden Persuaders and Motivation Research boys to discover: THE MEMPHIS MARKET IS DIFFERENT!

And unless you know a few pertinent facts, you may be missing high volume sales in 40% of this great and growing market! This 40% consists of the Negroes in the Memphis market area.

FACT NO. 1:
THIS 40% IS SOLD ON WDIA!

Low Negro newspaper and magazine readership and low percentage television ownership among Negroes mean that you can't reach the Negro with these media.

WDIA, only 50,000 watt station in the area, programs exclusively to Negroes. This unmatched personal appeal commands the Negro's loyal, sales responsive listenership. He first listens to WDIA—then buys the products advertised on his station! Result: WDIA literally delivers this market to you—as a unit!

FACT NO. 2:
THIS 40% SPENDS 80% ON CONSUMER GOODS!

Let's translate percentages into figures. WDIA reaches—and sells—40% of the Memphis market. And, there are 1,237,686 Negroes in WDIA's listening pattern. The largest market of Negro consumers in the entire country!

What's more, these Negroes spend, on the average, 80% of their income on consumer goods! And last year, that income added up to an overwhelming $616,294,100 total!

The Memphis Negro is buying more consumer goods because he has a higher comparable income than Negroes in any other area in the whole country. He plays a vital role in the Memphis area's booming economy. In a 129-city survey by one of the country's largest corporations, Memphis ranked first in ratio of total Negro to total white income. The Memphis Negro earned $28.79 for every $100 of white income. Compare this with $6.59 for every $100 in New York . . . $8.22 for every $100 in Philadelphia!

FACT NO. 3:
THIS 40% BUYS QUANTITY . . . AND BUYS QUALITY!

Last year, Negroes in the Memphis market bought 63.7% of the cooked cereals sold in Memphis . . . 41.6% of the bread . . . 48.1% of the canned meat . . . 48.7% of the salad dressing!

WDIA consistently carries a larger number of national advertisers than any other station in Memphis. It's an impressive list, including such year-round advertisers as:
CARNATION MILK • KRAFT MAYONNAISE • DOMINO SUGAR • ESSO STANDARD OIL COMPANY • LIGGETT AND MYERS TOBACCO COMPANY • NATIONAL BISCUIT COMPANY • TAYSTEE BREAD • WRIGLEY'S SPEARMINT CHEWING GUM

WDIA—and WDIA alone—sells the Memphis Negro market. WDIA can wrap up this high volume market for you—in one neat package!

Write us today for facts and figures. Let us show you how WDIA can be a high-powered selling force for you—in this big buying market!

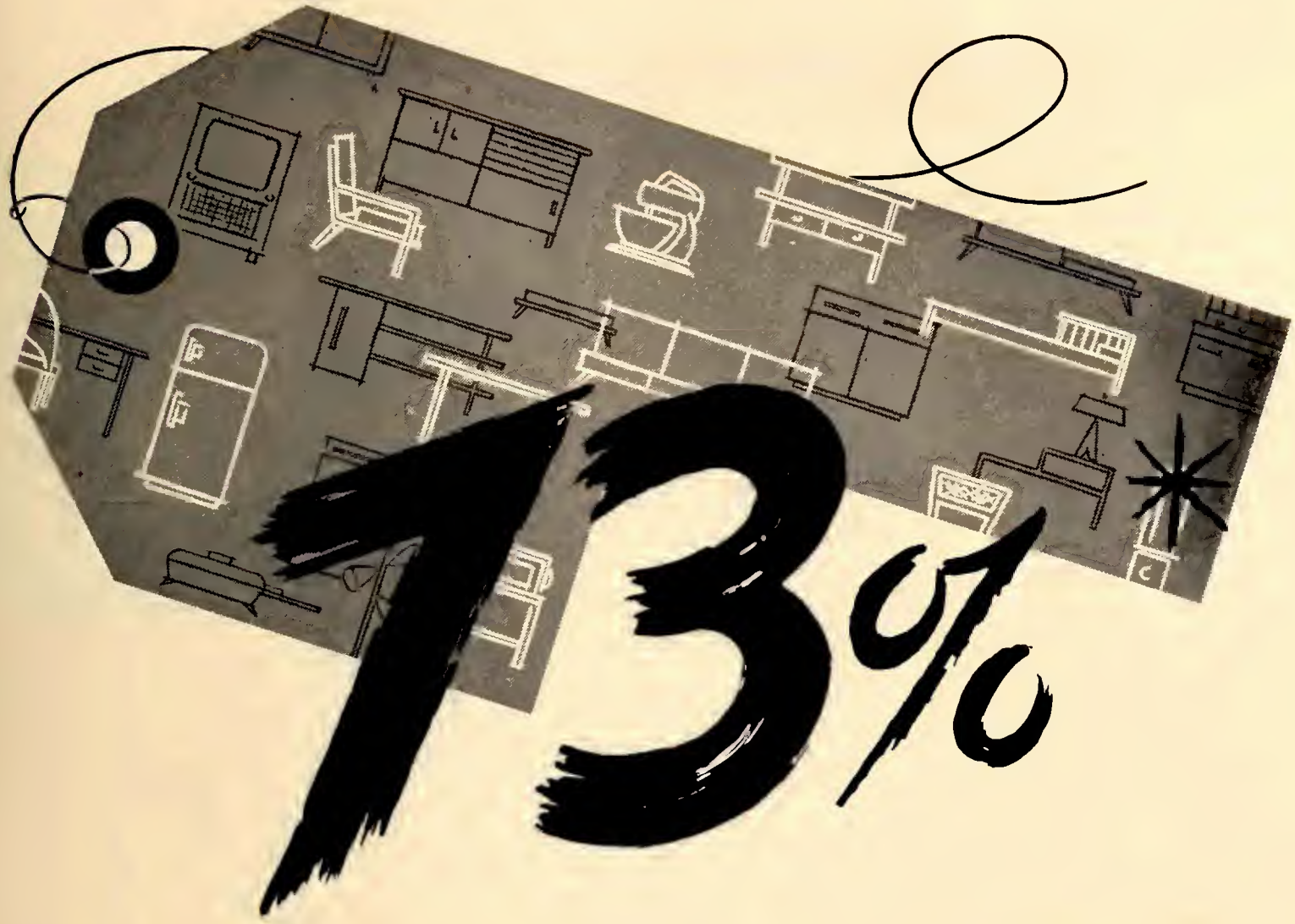
WDIA is represented nationally by John E. Pearson Company

EGMONT SONDERLING, President
HAROLD WALKER, Vice-President, Sales

Timebuyers at work

Art Topal, Donahue & Coe, New York, feels that some people have a misunderstanding about automation and the role it plays in business. "In the first place, automation is not new; it has been with us for many years and certainly is here to stay. But let's face reality. Machines will never supplant good common sense, creativity, experience, and personal relationships developed with those individuals engaged in buying advertising. In many respects, the advance of automation in agencies, among advertisers, reps, and media buyers involves a starting and finishing point. Automation can play its part between these points by narrowing the time gap. But you will find that achieving the maximum savings in time does not necessarily reduce the number of personnel in any area. In many instances, automation creates new jobs and additional responsibilities. Availability of a voluminous amount of information from one source, ability to coordinate detail, and timing are the pay-off factors in any automated procedure relating to the media buying functions of today's advertising business."

Dorothy Glasser, Herschel Z. Deutsch & Co., New York, points out the problems which arise when a product requires strictly adult radio exposure. "For example, in checking City X, we find Station BOING rates first in Pulse, Hooper and Nielsen. Its d.j., Rocking Boy Roll, who broadcasts 24 hours a day, rates first in three other cities where he isn't even heard. What confusion in weighing ratings! And it also brings one to the belief that today's audience is composed entirely of 14-year olds who never go to school and continuously hum 'DeDe Dinah'. But there must be at least one adult left making a mad dash to dial away this din? To what? Station 2, 3, and 4 program five-minute newscasts every five minutes, only interrupted by commercials. How much news is there that will stand so much repetition? And what station loyalty can develop in the morass of sameness? Certainly no definite tune-in patterns can be developed since twisting the dial gets the same songs, the same news. With 'top-40' and 'music and news' programing, that dash for the dial will eventually become a click. If radio has to make a comeback again, it won't be so easy."



# of Maryland furniture and appliance sales are covered by W-I-T-H at lowest cost per thousand!

And the other 27% are so far from Baltimore that they're controlled by distribution centers *outside* of Maryland.

When you buy W-I-T-H, you buy *all* of *Metropolitan* Baltimore's burgeoning population of 1,550,645**—up 20.2% in the past seven years alone. You get blanket coverage of the total effective buying market—and *no waste coverage*. You get by far the lowest cost per thousand.

That's why W-I-T-H has twice as many advertisers as any other Baltimore radio station. That's why, for furniture, appliances and any other product, it rates as *your* first choice.

*Sales Management, 1957

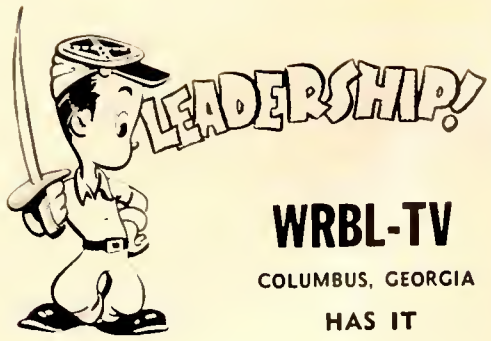
**Metropolitan Research

It "figures"! Baltimore's best radio buy is . . .

W-I-T-H

Tom Tinsley, *President* R. C. Embry, *Vice-President*

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington; **Simmons Associates** in Chicago and Boston; **Clarke Brown Co.** in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; **McGavren-Quinn** in Seattle, San Francisco, Los Angeles.



WRBL-TV

COLUMBUS, GEORGIA

HAS IT

•

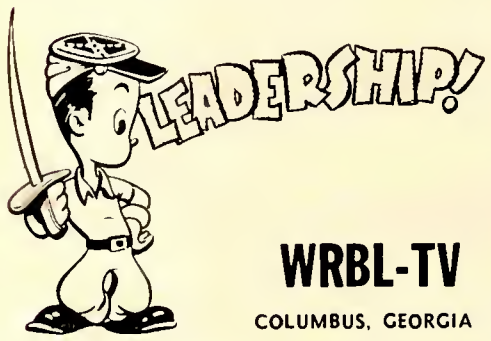
METRO PULSE

January, 1958

PROVES IT!

Survey after survey has shown WRBL-TV as the leader in the rich Columbus, Georgia market . . . and Metro Pulse of January, 1958, proves it again!

- Top 44 once-per-week shows
- 49 of top 50 once-per-week shows
- 58 of top 60 once-per-week shows
- 16 top syndicated film shows
- 8 top multi-weekly shows
- 9 of top 10 multi-weekly shows
- Top 7 locally produced once-per-week live shows
- Top 7 locally produced multi-weekly live shows



WRBL-TV

COLUMBUS, GEORGIA

LEADS IN 380 OUT OF 419
¼ HOURS • TIED 5

•

Leads in all Quarter Hours, Monday thru Sunday, 6:30 P.M. until Sign-off

•

Leads in all Quarter Hours, Monday thru Friday, 12:00 noon to Sign-off (4 ties)

•

CHANNEL 4 WRBL-TV

COLUMBUS, GEORGIA

CBS abc

CALL HOLLINGBERY CO.

by Joe Csida

Sponsor backstage

Are nets missing a good bet . . ?

Jack D. Parker, president of Parker Advertising, Inc. of Saginaw, Michigan, wrote me a letter in late January, which I've been meaning to comment upon ever since. One Backstage idea or another seemed to push Mr. Parker's problem off the page every time I sat down to do a piece in the past several months. Or maybe it was just that ol' debbil Subconscious, stalling, stalling, stalling for time, since even now I hardly know how to answer Mr. Parker. Maybe some of my agency friends, reading this, have some thoughts on the question, or maybe some of the broadcasters or talent agents can shed a little light. Here's what Mr. Parker says:

". . . would you be interested in one of the most phenomenal sales success stories in broadcasting today? Would you be interested in a man who has done a daily 5-minute show for the past 2½ years on 20 stations in Michigan . . . and brought his food sponsor annual sales increases of 9%, 11%, and 20.4%? That's a total of more than 40% in sales increases on a basic annual volume in excess of $25,000,000! Would you have any interest in a man who, in less than 2 years, saw his daily 5-minute segment increase in ratings to a point where it is now the top-rated segment of the entire day in all cities where surveys are conducted? Incidentally to prove what a sales factor this man has become in Michigan, his sponsor has just renewed his contract for a firm 52 weeks—with no options!

". . . this man is not local Michigan talent . . . but rather one whose name was a household word on the major networks for more than 25 years. I refer to Ted Malone, with ABC for 19 years, sold nationally to Westinghouse for six of those years, then considered 'non-commercial' by ABC. I have had the privilege of being Ted's friend for 15 years. I had enough faith in his talent and his ability to sell him to a regional meat packing client of mine, and he returned the favor by delivering the most commercially successful series in Michigan!

Why not New York?

"What I fail to understand . . . what I can't see is why Ted can be so phenomenal in Michigan, both in sales and ratings, and not rate a nod in New York? A man with a 25-year network record behind him, with a list of editorial and reportorial accomplishments longer than both our arms, a man with a built-in following—yet he is seemingly nothing in New York. Maybe some of the Madison Avenue minds should cross the Hudson and take a look at what is happening out in the world we're all trying so desperately to influence. I would like your comments on why Malone can't be sold in the other 47 States."

See what I mean about Mr. Parker's problem being a difficult one? It would help me take a crack at an answer, and I'm sure it would

1/5 of all Canadian Drug Sales are made in our Hamilton-Toronto-Niagara coverage area

SOLD
BY
CHCH-TV
ADVERTISING
PLUS
PROMOTION

CHCH-TV reaches 1/5 of the Canadian drug market. The 2,522,715 people within our vast coverage area spend $76,848,000 each year in more than 1,000 drug outlets. This represents 24.24% of all Canadian drug sales . . . another black and white fact proving that CHCH-TV 'sells on sight' to the richest market in Canada. For further information call Montreal: UN 6-9868; Toronto: EM 6-9234; Hamilton: JA 2-1101; Vancouver: TA 7461; New York City: PL 1-4848; Chicago: MI 2-6190; San Francisco: YU 6-6769

CHCH-TV
CHANNEL 11 CANADA

The attraction of opposites.

"SEZ WHO!"

'ARIETY: "... One of the zaniest and unniest radio shows heard in a long ime." *LOS ANGELES TIMES:* "... One of the brightest half-hours in Sunday istening." *N. Y. MIRROR:* "There's a rand new smash hit in radio ... The ame of the show is 'Sez Who!' and he gimmick is the resurrection of famous voices and sounds from the ast for the purpose of befuddling a anel of wits ... judged by the critics as the best radio quiz show of 1957." *PITTSBURGH POST-GAZETTE:* "Somehow or other the panel managed to get more than they missed. Considering all the banter ... this wasn't bad. It was, in fact, quite remarkable. So was the entertainment level achieved."

Here are two programs at opposite poles. A weekl comedy quiz. A headline-making special broadcast o international affairs. Yet they have a vital ingredier in common. / Both require attention. They are mear to! The entire CBS Radio Network program schedul is designed that way – drama, comedy, personalit shows, news in depth. You listen to these programs or you don't tune in. / And, as reviews attest, there' an excitement about them, an unmistakable sens of things happening. It occurs, uniquely, in one plac

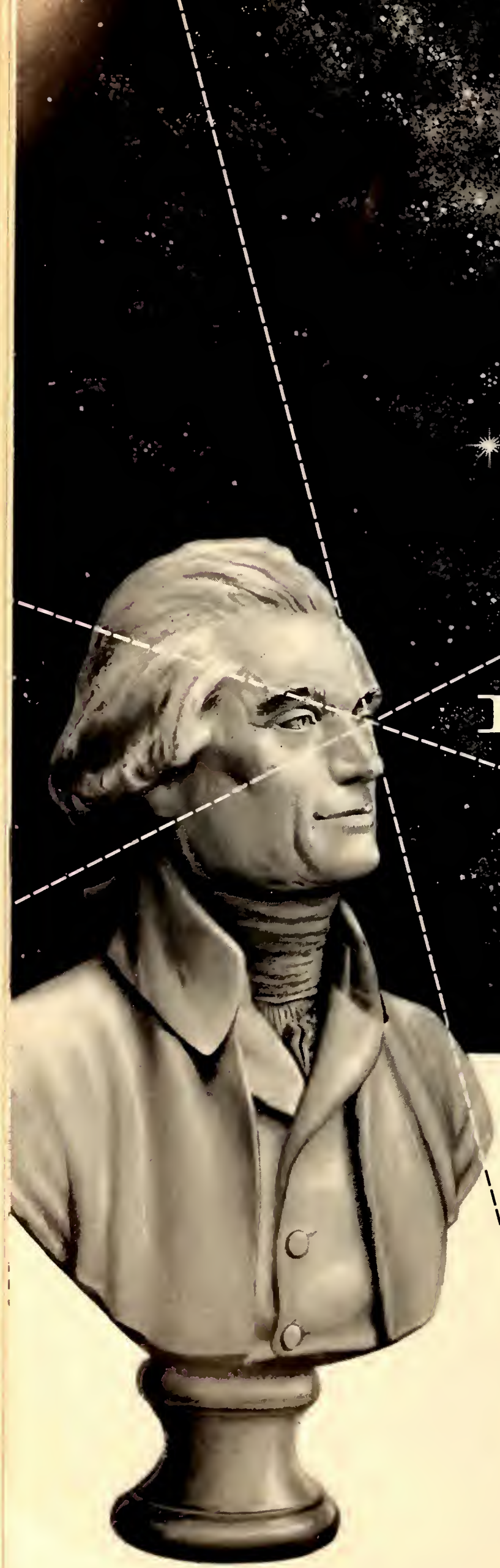
n all radio today: CBS Radio. / This excitement and mportance—this requiring of attention—has a real ralue for advertisers. It spells the difference between ust "being in radio" and selling. And today, when rour advertising dollar must work harder to make ales, that's a most meaningful value. / So it's not urprising that in 1957, of the 50 advertisers who use ational advertising most, and know it best, more ought the CBS Radio Network and more bought BS Radio exclusively than any other radio network.

"RADIO BEAT"

N.Y. TIMES (JACK GOULD): "Radio was the platform last night for an immensely civilized and fruitful discussion of international affairs, a trans-Atlantic conversation among the leaders of the loyal opposition in the United States, Great Britain and France . . . Adlai Stevenson . . . Hugh Gaitskell . . . and Pierre Mendes-France . . . on the Columbia Broadcasting System's program called 'Radio Beat' . . . In all respects the program was most remarkable and heartening . . . It was as if an international conference were humanized and brought to the perspective necessary for easy and relaxed comprehension in the living room . . . CBS News once again has acquitted itself most handsomely."

The CBS Radio Network

Where you reach 50 per cent more listeners in the average commercial minute



FLORENCE

the milky way market

"When a man assumes a public trust, he should consider himself public property."—**Thomas Jefferson**

For thirty-six years this Jeffersonian axiom has guided the Jefferson Standard Stations, winning broadcasting leadership and public trust.

Jeffersonian standards for personnel and facilities have culminated in the operation of WBTW. Top rated programs from all three networks, plus influential local personalities, have won the respect of more-than-a-million Carolinians. In turn, viewer loyalty has produced a record of success for WBTW's 121 national advertisers.

Look to broadcast leadership to insure sales leadership. Call WBTW or CBS Television Spot Sales.

WBTW
FLORENCE, S.C.

Channel **8** Top Power

JEFFERSON STANDARD BROADCASTING COMPANY

Marketing's new role in media choice

It's becoming the warp and woof of media planning in more agencies, often predetermines media to be used

Some agency media departments even use marketing field men as eyes and ears to help shape net campaigns

by Evelyn Konrad

This week an NBC Radio executive in a newly created post made his first call on an advertiser—and may well have started a new chapter in media seller and buyer relations.

He's Murray Heilweil, NBC Radio director of marketing. His job: to call on client marketing executives and agency marketing—but not media—men.

Heilweil's new post is one of the earliest recognitions by media-sellers of the new importance of marketing men. It puts into focus a trend now picking up momentum among large air media agencies: the growing influence that agency marketing men exert upon media decisions, both national and local.

Agency marketing plans, which normally incorporate basic media thinking and recommendations, already swing the vote of preference from one national medium to another, even before the plan is formally processed through the media department.

But today there are also increasing examples of agency marketing men making spot schedule recommendations based on their trade contact in the field. Such recommendations have affected spot tv and radio buys in terms of frequency and placement of schedules as well as choice of station.

"Our marketing field men supply additional eyes, ears and legs to our buyers to give the fast-action quality necessary to meet urgent local and regional competitive situations," says Newman McEvoy, Cunningham & Walsh media v.p.

Here's how marketing and media thinking mesh in actual practice in a number of agencies:

• Marketing men narrow the choice or even predetermine the selection of media in an increasing number of instances. They pinpoint the "product difference" that should be advertised. They also define the market of potential consumers to which this product difference should be sold.

"If such a product difference is demonstrable, tv is certainly the medium indicated," says Compton marketing executive Larry Horner. "However, the choice between network or spot, nighttime or daytime, for instance, would be worked out by Frank Kemp, our

Close link between media and marketing at Cunningham & Walsh starts at top executive level. William Mulvey, senior v.p. and chairman of marketing services board (right) coordinates research department under (l. to r.) Gerald Tasker, v.p.; marketing department under Arthur Felton, v.p.; media department under Newman McEvoy, v.p. On buying level, marketing field men provide detailed market and media recommendations to agency timebuyers

daytime network tv schedules into a maddening maze. Aside from the fact that daytime clients no longer feel the need for program identification, two motives dictate this kind of buying: (1) the desire to reach a large number of different homes through scattering commercials over as large a number of programs as the budget will stand; and (2) the desire to block out competition (see chart).

• *Alternate week buying:* As is commonly known, in an effort to stretch tv dollars, advertisers have been increasingly going in for alternate week purchases. This practice is even more common during the day than at night. For example, of all purchased daytime segments between 10:00 a.m. and 6:00 p.m., Monday through Friday, on NBC, fully three out of four are bought on an alternate week basis. So far as product protection goes, this sets up, in effect, two daytime schedules.

What makes it even more complicated is the major-minor pattern involving cross-plugs. There is no product protection for cross-plugs, but networks permit them wherever possible. This involves an even more complicated jigsaw. However, it also permits a way of squeezing in more clients, since product protection only operates during the week of the buy.

• *Contiguity discounts:* Though networks may quietly decry the complications of segmentized buying, their rate cards do nothing to discourage it. As a matter of fact, it is the other way around. All networks offer vertical contiguity rates. That is, two or more segments run *on the same day* can be combined for rate purposes.

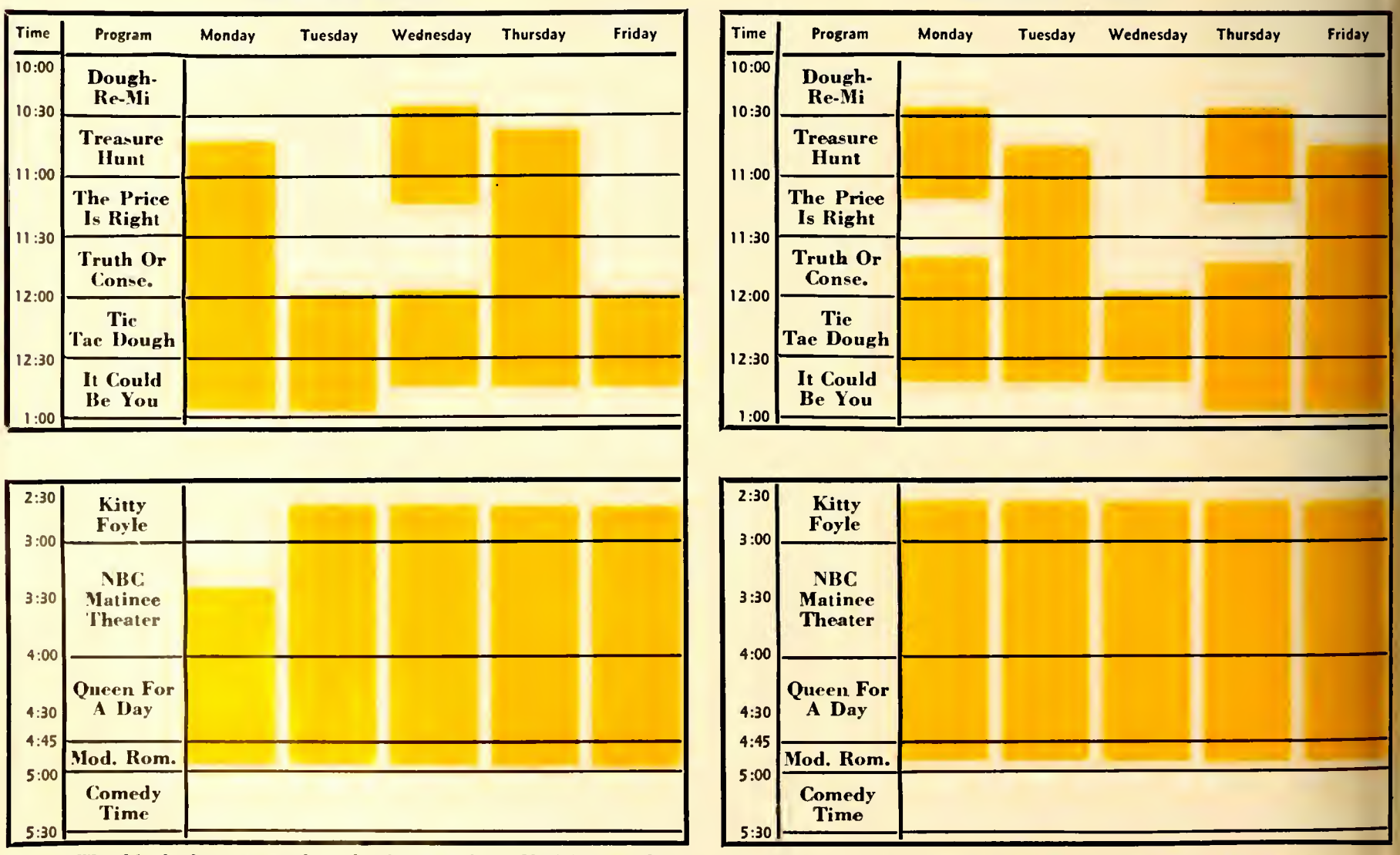
For example, a single quarter hour is sold at 40% of the hour rate. Two quarter hours on the same day can be combined (though physically separated on the schedule) and bought at the half hour rate, which is 60% of the hour rate. This means that each quarter hour is now 30% of the hour rate. This is called the two-brand rate. The three-brand rate is usually 26.6% of the hour rate, while the four-brand (and up) rate is 25% of the hour rate per quarter hour segment.

These discounts are in addition to the regular volume discounts given to all network clients. The webs draw the line at one point, however. There are no horizontal contiguity discounts. That is, there is no additional saving beyond volume discounts in buying segments across-the-board.

• *A soap is a soap is a soap:* Or is it? In setting up product protection schedules, the webs and advertisers have been knocking themselves out in trying to define exactly what functions of a product should be protected from competitive commercials.

This is not as simple as it sounds. A packaged laundry soap competes with more than just other packaged laundry soaps. It also competes with certain liquid dishwashing soaps. A product like Tide is used for a variety of household cleaning tasks. The

How product protection policies block out new soap clients on tv



The blocked-out areas show the day periods on NBC TV in which either P&G or Lever Bros. are protected against competitive plugs for packaged and liquid soaps and detergents. Bar soaps are also protected on many of these periods. The breakdown into Week One and Week Two is necessary for clarity because of the large amount of alternate week advertising. Protection is not given to product during week it is not on. NBC TV policy is to give protection to two products or the product categories for each segment bought

chemical bleaches with chlorine compounds overlap the optical bleaches used in laundry soaps and detergents, not to mention blueings used to "whiten" clothes. Multiple use products of the type of Lestoil are also particularly difficult to fit in.

A battle of terms

The advertisers naturally try to get as broad a definition of product use as possible—as a buttress against competition. The networks, just as naturally, try to keep product protection within limits—as a means of keeping their potential client list as broad as possible. What it comes down to in many cases is negotiations.

Another area for negotiation is the number of brands which the networks will protect on a single segment. Except for NBC, there is no flat limit. At CBS, the network endeavors to restrict the list per segment to a "reasonable" number of products. This may run up to half a dozen brands for an every-week client. However, when the number permitted is that high, the products are usually related. They may, for example, all be soaps and detergents of one kind or another.

Technically, CBS does not guarantee product protection. It endeavors to provide a 15-minute no-man's land on each side of the segment bought but reserves the right to put competitive products adjacent. "So far," said a CBS spokesman, "we've had no real trouble on that score."

At NBC, the advertiser can designate only two products per segment as protected products. He may advertise these, says NBC in its policy statement, "with the assurance that directly competitive products, as determined by NBC, will not be advertised on the network in the 15 minute adjacencies to his sponsored segment or segments on the same day."

One of these two products can be designated as a "star product." This means that the star or host of show will be available for commercials on the product. It also means that the performer will not deliver commercials for any competitive product on any segment of the show.

Though product protection is a serious problem to networks and advertisers (the big clients already on the webs find it almost as difficult to find additional segments as sponsors wanting to come in), the powers concerned have no answer at present.

Up we go: Stuntgal climbs fire escape as client prexy and agency v.p. look on

Down we come! Cameras roll as she takes plunge for tv and Drewrys Big D beer

Crash! In another commercial, Hollywood stunter goes headfirst through a window

Socko! After he lands, he'll relax with a glass of Big D, deliver the commercial

NO BOREDOM IN THESE TV COMMERCIALS

"The Perils of Pauline" had nothing on the newest series of tv commercials prepared for brewer Drewrys, Ltd., by its Chicago agency, MacFarland, Aveyard & Co. Top Hollywood stunt artists demonstrating their most exciting and dangerous tricks are the heart of these 90-second films that are slated to run with Ziv's Adolphe Menjou series, *Target*.

A stunt man himself, J. C. Shelby, radio-tv vice president for MacFarland, Aveyard, was a natural to create this high-tension campaign. "We at the agency feel that a major problem in tv commercials," he says, "is the lack of audience patience with run-of-the-mill commercials."

That these are anything but run-of-the-mill is obvious from the pictures shown above. Stunt men leap from cars plunging over cliffs, crash through windows, topple from balconies after rough-and-tumble brawls. Then while the viewer's eyes are still popping, the stunt man relaxes with a glass of Drewrys beer and delivers the commercial.

Ruday A. Moritz, president of Drewrys, was with the agency crew during the filming of the series, hopes that "If we get their attention, we'll sell them the beer." Drewrys and MacFarland, Aveyard have been "selling them beer" for quite some time. The agency, a medium-sized one with billings of about $10 million a year, has handled the Drewry account for eight years.

Last year, however, Midwest beer sales suddenly took a drastic dip. But Drewrys, instead of cutting back as much competition did, increased its air media ad budget. It turned the trick for the Big "D" and this brewery maintained its share of market sales. The success was reflected in earnings and dividends; yield is among highest in N. Y. Exchange stocks.

MacFarland, Aveyard's background in broadcast advertising dates back to the '30's when they bought such shows as Horace Heidt and Wayne King.

How Miles Calif. measures air media

This Miles Laboratories' subsidiary spends 96% of its ad budget in air media. What's it buying in sales results?

Miles Calif.'s admen are checking that—daily—via sales reports filed nightly by the company's field salesmen

Can daily sales reports provide an accurate box-score on air media advertising effectiveness?

At a time when the clamor is loud for measurement of advertising's results in terms of sales, one heavy air media spender is using the sales report —*daily*—as its yardstick.

The company is Miles California, regional subsidiary of Miles Laboratories, marketer of Alka-Seltzer, One-A-Day brand vitamins, Nervine, Bactine, Anti-Pain and Tabcin. Alka-Seltzer is the big gun in this product lineup, accounting for about 68% of total sales in 1956, according to a Standard & Poor's stock report.

Miles' national sales were nearly $49 million in 1957, a 15.4% increase over 1956. About $4.5 million of this was tallied by Miles California.

What's the competitive picture? Stiff. Miles in its product line battles such drug industry giants as Bristol-Myers (Pepto-Bismol, Bufferin) Emerson Drug (Bromo-Seltzer), Grove Laboratories (Bromo-Quinine), Whitehall Pharmaceuticals (Anacin), and Sterling Drug's National Brands Division (Bayer Aspirin).

The west coast arm of the vast Miles' setup is spending about 96% of its $1.5 million plus annual advertising budget in tv/radio, broken down about 85% in tv, nearly 11% in radio. Remaining ad money is spent on point of purchase material.

Miles California sells its products in Arizona, Nevada, Hawaii and five areas in California. The regional firm also is the advertising, though not the sales, arm for Miles Laboratories in Washington, Oregon and Idaho.

Daily, weekly and monthly sales-and-order reports from these areas, as well as weekly inventory reports, dictate the company's broadcast advertising moves. As Frank Clancy, vice president of Miles California, puts it, "you've got to keep your finger on things when you're using media that provide immediate results."

And keeping a "finger on things" means every 24 hours at Miles California. Field salesmen send in their reports nightly to Miles' Los Angeles office. IBM and National Cash Register machines process and tabulate the information for every-morning review by Clancy and Fred Lean, general manager of Miles California.

They, in turn, pass the information on to Forrest Owen and Snowden Hunt at the firm's agency, Wade Advertising. Owen is vice president in charge of Wade's Los Angeles office and Hunt is a vice president and media director.

Miles' air media lineup

The company is investing in both tv and radio for its own program sponsorships and participations—and also contributes to the parent firm's national tv advertising.

Harbor Command, weekly half-hour syndicated film show, is sponsored by Miles California in San Francisco, Los Angeles, Salinas-Monterey, San Diego, Portland and Spokane. Two other syndicated shows, *Highway Patrol* and *Silent Service*, also are used in San Francisco, the latter on a co-sponsorship arrangement.

Alka-Seltzer Newspaper of the Air, inaugurated on radio in L.A. and San Francisco in 1934, today is used on both tv and radio by Miles California.

Alka-Seltzer's famed fiz-z-z commercial is still used by Miles, here by newsman John Holbrook, *Alka-Seltzer Newspaper of the Air*

Same commercial also is used live on tv version of *Newspaper*, here by George Putnam, KTTV, Los Angeles, newscaster

Film tv commercials feature Speedy, a cartoon character devised to carry the product advertising's fast-action theme.

ffectiveness

On tv it's carried live in Los Angeles, Portland and Seattle. On radio, it's on all 33 stations of the Don Lee Network, plus eight stations of the Arizona Network. On Don Lee it's heard in Los Angeles, San Francisco, San Diego and 15 smaller markets in California; in Portland plus seven minor markets in Oregon; in Seattle and five minor markets in Washington, and in Reno, Nev. In Arizona, *Newspaper* is carried in Phoenix, Tucson, Yuma and five minor markets.

For the national tv advertising, the regional firm helps the parent company pay for co-sponsorship of *Broken Arrow* and *Wednesday Night Fights*, and segments of *It Could Be You, Truth or Consequences, The Price is Right, Comedy Time, Queen for a Day*, and *Mickey Mouse Club*. Miles Laboratories charges its subsidiary for these shows on the basis of individual station rates carrying the program in Miles California's marketing areas.

In its syndicated film programing, Miles California uses early evening hours primarily. Typical example: San Francisco with *Highway Patrol* 6:30 to 7:00 p.m. Tuesdays; *Harbor Command* 6:30 to 7:00 p.m. Wednesdays and *Silent Service* 7:00 to 7:30 Saturdays. All are run on one station.

Phoenix is a typical market for spot announcements and program participations. Some 27 announcements, totaling about 285 ARB rating points a week, are used on two stations.

What types of participations and adjacencies do Miles use?

"We are primarily interested in mass audience, so it depends on the market and the availabilities," says media man Hunt. "Sometimes our spots are placed within movies during the daytime—in another market they may be within syndicated shows in the evening, or adjacent to high-rated network programs."

Field reports

Miles California's continuing measurement of advertising via field sales-and-order reports makes it possible to alter quickly a broadcast advertising schedule when a market isn't doing well, or to increase a schedule that is producing sales results.

Good daily sales report brings smiles—may result in an increased spot schedule for the affected market from (l. to r.) Snowden Hunt, Wade Advertising vice president and media director; Forrest Owen, vice president in charge of Wade's west coast office; Fred Lean, general manager of Miles California, and Frank Clancy, vice president of the drug subsidiary

"This quick action develops only when a sales trend is apparent," says Frank Clancy. He warns, "one can move too quickly at times." When a sales trend is established, "it makes sense to be able to answer the questions—when did it start, where did it start and why?," Clancy told SPONSOR.

"Take a successful campaign," he continues, "that involved, say, 150 to 500 floor bins in stores. There's a residue reaction there that may last 30 to 40 days. If you can watch the tapering from day to day, there's no guesswork about when to start up your normal schedule of broadcast advertising again."

Daily sales reports, when compiled over a period of time, also provide excellent insight on new shows," Clancy feels. "The pitfall here, of course, is a too hasty decision," he warns. "We don't cancel anything without giving it a chance. Our first step with any problem show would be to adjust or change our commercials. Then, if there's still no reaction from the new commercial attack, we know that maybe the show isn't right."

Wade's Snowden Hunt reveals that this thinking was behind the switch to program participations in Phoenix back in 1954—and says "what we learned in Phoenix—almost overnight—geared our thinking in other markets." This is what happened, according to Hunt:

"In 1954 we decided to experiment with ID's and station breaks in Phoenix—12 per week. We were pushing large sizes in this advertising. We knew within 30 days, from the lack of sales increase and continuing sales of small sizes, that the campaign effect was hit or miss.

"So we switched to minute spots in feature movies and syndicated shows.

In the next 30 days. we could see the large sizes moving and sales going up. Within 60 days the product was winging on its way, and Arizona has been climbing steadily ever since."

Forrest Owen points out that "That single experiment had a lot to do with our use of participations in other markets—we've eliminated most ID's and spots between shows in favor of getting *into* shows.

Miles' advertising executives feel that, generally, it takes about 30 days to get a true sales picture on an advertising campaign. But, during a special promotion, Fred Lean feels the day-to-day sales reports can show a trend in a week. He cites a last-summer promotion for Bactine, Miles' No. 3 seller. It's sold on tv through children's shows.

"Bactine is a summer item, and for six weeks last summer Miles California ran two different promotions. In Los Angeles a Sheriff John badge was offered free with every bottle of Bactine-with-sprayer. Sales jumps for *all* Bactine were apparent within a week.

"At the same time, other areas were offering a First Aid Firsters badge for any size Bactine box top. We did this on our kid shows in San Francisco, Phoenix, Seattle, Portland, Sacramento and Honolulu. Replies were disappointing—but *sales* were good.

"This proved again the value of those day-to-day sales reports," Lean says, "They saved us a lot of worry and possible switching when those replies to the offer didn't come in."

Discussing the effectiveness of the sales report setup, Clancy says:

"We know the ratio of sales to advertising and what will happen if a normal average starts tailing off.

(*Please turn to page* 70)

Sheriff John badge offer brought good response and a sales jump in L.A. for Bactine last summer. Another offer carried simultaneously in another market didn't bring in the response—but the daily sales reports proved it was bringing in the sales

Auto radio: mass mark

With better weather, the nation's 43.3 million cars will be pouring onto more than 3.5 million miles of highway

75% of cars today are equipped with radios, amounting to more than 36 million individual automobile radios

Besides a bigger car radio audience, there are some newsworthy developments in auto listening measurement

With the advent of spring, the heaviest automobile population on earth—43.3 million cars—is about to take to U. S. highways.

Advertisers and agencies are again in the middle of their annual evaluation of the auto audience potential. This audience—about 75% of all cars on the road are equipped with radios—has climbed steadily uphill since World War II.

Today's picture of auto usage shows *more* cars on the road, *more* radios in these cars, and *more* passenger miles being travelled than ever before. With more highways under construction, and more motels springing up, the mileage figures will be certain to climb even higher.

The problem of measurement

From an advertisers point of view, however, there is still the problem of getting an adequate measurement of this vast car audience. Recently, Hooper joined Pulse and Nielsen in offering auto radio statistics. It set up a new auto radio division with Hugh Riker (formerly president of the Auto Radio Service) at its head.

Hooper's new service will be sold either as a separate study or jointly with the in-home listening ratings. The method used will be personal interviewing at shopping centers, commercial parking lots, large intersections, etc. to find out to which station the car radio is tuned. The number of people in the sample depends upon the population of the city, but usually it runs about 4,500, to be interviewed over a three week period. Data provided includes:

- audience composition by car occupants
- consumer spendable income by three economic levels (medium high, medium and medium low)
- make and model of the car
- county and state
- average daily flow of traffic on all U. S. highways entering the market.

In addition, Hooper provides an hourly time period breakdown. The hours measured will vary, depending upon the individual station's desires.

Pulse, of course, has been measuring in-home and out-of-home listening for some time, and is now in the process of combining this into one total figure (although a breakdown can still be provided.)

Nielsen measures auto listening on a national basis in the NRI reports, and a local basis in the NSI. It gives the amount of auto listening at specific times, but does not provide a breakdown by stations.

NSI reports list an "Auto-Plus" figure—a quarter hour figure showing the percentage of the in-home radio audience using car radios.

The respondent records the time spent listening to the auto radio in an Audilog, and a Recordimeter is installed in the car as a check on this information. This auto sample is part of Nielsen's regular sample.

The increase in auto radio listening, of course, more than anything else is due to the increase in number of car radios.

n the move

Car radio growth

According to *Look* Magazine's National Automotive & Tire Survey, 75% of all cars on the road today are equipped with radios. A study of how the car radio market has grown comes from the Radio Advertising Bureau: In 1951, there were 19.1 million car radios; in 1953, 26.2 million; in 1956, 30.1 million; in 1957, 35 million.

Based on past trends, the projected figure for January, 1958, according to RAB, is 36.3 million—a new peak.

Auto Advertisers in Spot Radio During 1957

AUTOS
Chrysler
Ford
GM
Rambler (American)

GAS & OIL
Sinclair
Esso
Gulf
Atlantic
Texaco
Philip's
Shell
Alemite
Cities Service
Conoco
Sun
Lion
Badger (E-Jax gas)
Skelly
Standard Indiana
Standard Kentucky
Clark
Anderson Pritchard
Magnolia
Rich Oil
Eldorado
Amoco
Amlico
Sun Ray

HOTELS, RESTAURANTS
White Tower
Howard Johnson

ACCESSORIES, ETC.
Rayco seat covers
Exide batteries
Eveready
Ray-O-Vac
Champion plugs
Firestone tires

In terms of potential listeners on the road, these car ownership statistics are even more startling. The *Look* Survey made in May-June, 1957, shows that 73% of U. S. households own one or more cars. To break this percentage down further, of the 50 million U. S. homes, 36.5 own autos. Single car households come to 83.1% of the total; multi-car households, 17%.

Automotive product advertisers are naturally among the most interested in auto radio listening, and the outlook for 1958 is for more use of radio to catch the consumer-on-wheels.

Among auto clients using network radio during the past year were: all the car manufacturers except Studebaker-Packard; a half-dozen gas and oil firms — including Amoco, Sun and Texaco; and three accessory firms (Dupont Zerone, General Tire and Simoniz).

In spot radio the picture is about the same, but includes a longer list of gas and oil firms, restaurant chains, and a handful of accessory manufacturers (see chart). In 1957, $33 million was spent in spot radio in the following categories: $10.9 million for automotives; $21.8 million for gas and oils; and $0.3 million for restaurants, hotels, etc.

The potential

What's the auto travel potential for 1958—with its attendant auto radio audience?

• *New Highways:* As more highways are built, and existing ones are continually being improved, more cars will be on the roads. The Automobile Manufacturers Association reports that in 1955, there were 3.4 million miles of roads, streets, highways and turnpikes. The 1957 estimate is 3.5 million miles.

• *Passenger miles:* Motor travel has nearly doubled in the past ten years according to a comparison made by AMA of passenger car mileage (rural and urban combined). In 1947, motorists travelled 300.4 billion miles; in 1952, 410.1 billion miles; and in 1957, an estimated 525 billion miles were covered by automobiles.

Auto listening in two big markets

EAST (BOSTON)

Monday thru Friday		
Time Period	Auto + Factor	HUR + Auto
AM 7:30	**2.9**	25.3
7:45	**2.9**	23.9
8:00	**1.8**	21.9
8:15	**1.7**	21.1
PM 5:30	**1.9**	12.4
5:45	**1.7**	11.8
6:00	**1.7**	16.9
6:15	**1.7**	15.6
Sunday		
PM 6:00	**1.9**	10.9
6:30	**2.0**	10.2
7:00	**2.2**	10.0
7:30	**2.0**	8.0

WEST (LOS ANGELES)

Monday thru Friday		
Time Period	Auto + Factor	HUR + Auto
AM 7:30	**6.0**	25.9
7:45	**5.9**	25.5
8:00	**2.8**	21.6
8:15	**2.6**	20.1
PM 5:30	**3.5**	17.9
5:45	**3.1**	18.0
6:00	**3.5**	18.0
6:15	**4.0**	17.2
Sunday		
PM 6:00	**3.4**	13.7
6:30	**3.3**	11.9
7:00	**2.0**	8.4
7:30	**1.8**	6.9

Nielsen chart shows the percentage auto listening is to the Homes Using Radio figures. The same sample is used, which may account for overlap. Times shown are peak driving hours.

• Figures are for Oct.-Nov. 1957.

A SPONSOR EXCLUSIVE:

World-wide television growth outlined

- **What's the tv picture in Thailand, Iraq, USSR, Hong Kong? It's growing everywhere, FC&B's survey shows**
- **Study covers 53 countries and possessions—and shows there are about 58 million tv sets in existence today**
- **Of these, 41 million plus are in the U.S., 7.6 million in the United Kingdom, and 3.0 million plus in Canada**

Anyone for tv in Thailand?

If you're interested in the market, there are about 17,000 tv sets there; the tv system is commercial and the two existing stations cover homes within 200 miles of Bangkok. Telecasting time: Five to six hours daily.

The Thailand information is found in Foote, Cone & Belding's new World Television Study, released exclusively to SPONSOR this week. And similar

	COUNTRY, POPULATION	TV SYSTEM	NO. OF STATIONS	NO. OF SETS	GENERAL NOTES, FUTURE PLANS
EUROPE	Austria 6,969,000	State controlled No commercial tv	1 625-line	10,000	At present in infancy. Five hours daily, four or five transmitters covering about 60% of the population planned.
	Belgium 8,951,000	State controlled No commercial tv	2	80,000	Transmits three hours nightly, plus three afternoons. Election in May, 1958 may change situation. Commercial tv thought to be two years off.
	Denmark 4,448,000	State controlled No commercial tv	1 625-line	under 10,000	Broadcasts about one hour nightly. Three transmitters planned to cover whole country. Introduction of commercial tv not thought likely.
	Eire 2,895,000	None, but BBC, ITV received	----	23,-25,000	Commercial tv is planned for the future.
	Finland 4,116,000	State controlled plus commercial	1 625-line	6-7,000	Coverage 25-30 miles of Helsinki. Ten minutes per hour commercial. Five transmitters planned hy 1960, serving 50% of population. Rapid set increase expected.
	France 43,787,000	State controlled plus commercial	15 state 3 comm.	650,000 licensed	Set count may be higher than licensed figure. At present 7% of populace in range of commercial tv, 60% in range of all tv. One million sets expected by Jan. 1959.
	Germany 50,595,000	State controlled, some commercial	4 state 4 comm.	1,000,000	Soon likely to be five commercial stations. Now 130,000 sets in range of commercial tv. Rapid expansion expected, possibly covering entire Federal Republic by end of 1958.
	Holland 10,956,000	State controlled No commercial tv	1 625-line	200,000	Organization TEM making efforts to introduce commercial tv. Expects to take 2-3 years. Complicated by national religious and political divisions.
	Italy 49,191,000	Independent RAI operates under state control	19 625-line	700,000	Five hours daily transmission with commercials directly after the news for ten minutes. Commercial 'sketches' last 2¼ min., last 30 sec. of which is advertising.
	Norway 3,478,000	State controlled	1 625-line	200	Possibility of commercial tv in 2-3 years. Now still on trial basis, not more than two hours daily. Sets are mainly test receivers placed by NBC. No programs.
	Portugal 8,654,000	State controlled plus commercial	1	6,000	Most sets are located in Lisbon. Four hours daily transmission.
	Spain 29,089,000	State controlled	1 625-line	4,000	Experimental "commercial documentaries" occasionally used. Commercial tv a possibility within a year. Two or more new stations planned for near future.
	Sweden 7,290,000	State controlled	2 625-line	150,000	Connecting to Eurovision in May, 1958. Government opposed to commercial tv, but no definite decisions yet made. Expectation of 1,000,000 sets in use by 1963.
	Switzerland 5,045,000	State controlled No commercial tv	2 625-line	30,000	Swiss NPA pays a subsidy to prevent introduction of commercial tv. Parliamentary debates expected this year. A total of 2-2½ hours a day telecast at present.
	United Kingdom 53,328,000	BBC and ITV	18 BBC 6 ITV	7,657,000	All sets receive BBC; 4,360,000 receive both BBC and ITV. Audience: BBC—22.9 million; ITV—16.0 million. Both BBC and ITV adding stations.
	USSR 200,200,000	State controlled No commercial tv	30 625-line	1,500,000	Transmitters are in main cities and not yet linked for national coverage. About 3% of all homes can receive transmissions. Moscow has two programs.
MIDDLE & FAR EAST	Hong Kong 2,500,000	Commercial tv started May 1957	1 405-line	500	Programs piped to subscribers on closed circuit system. Development planned to increase number of subscribers to 20,000 within next two years.
	India 356,742,000	None	—	.....	Experimental station likely to be set up in Delhi shortly. Bombay station postponed because of economic situation.
	Iraq 4,800,000	State controlled	1	2.000	Station is in Baghdad, and has a 12-mile range from the city.
	Japan 90,700,000	State controlled plus commercial	3 state 5 comm.	630,000	Set figure represents licensed sets; estimate of 300,000 additional unlicensed. Two more commercial stations due to open in 1958. Government plans 29 new stations.
	Philippines 21,039,000	Commercial	1 525-line	10-12,000	Tv reaches wealthier classes only, 5-6½ hours daily. Second commercial station planned for Manila. Government also plans chain of three stations.
	Singapore 1,237,000	None	—	.....	Government committee recently produced a report on possible introduction of a tv service. It recommends a service be started—run by a public corporation—but with advertising.
	South Korea 21,000,000	Commercial	1	2,000	About 1,500 of the sets are for U. S. forces. There are four hours transmission four days a week. Tv is controlled by RCA. Station is in Seoul.

new survey

data is presented for 52 other countries and possessions throughout the globe.

What's the world's tv picture? There are about 58 million sets in existence —but 41 million plus are found in the U. S. Stations number just under 650 —with 425 in the U.S. (See chart for a detailed breakdown on set and station distribution).

The survey was conducted from FC&B's London office by its international staff. Questionnaires were sent to all offices and affiliates of the agency, and each office was required to fill in the tv data concerning all countries and possessions within its area. Survey questionnaires were coordinated and tabulated by the London office.

Sources cited by FC&B, other than its affiliate offices, include: "1956 Unesco report; *Times* supplement, Aug., 1957; United Kingdom and Commonwealth government offices; foreign embassies and consulates; various London organizations such as BBC, CBC, etc."

Several countries are listed by FC&B as not having any tv today—and no plans for any in the foreseeable future. In these instances SPONSOR has omitted the listing in the accompanying charts. These are:

Greece, Burma, Indonesia, Israel, Lebanon, Pakistan, Central African Federation, East Africa and New Zealand.

COUNTRY, POPULATION	TV SYSTEM	NO. OF STATIONS	NO. OF SETS	GENERAL NOTES, FUTURE PLANS
Thailand 22,812,000	Commercial	2	17,000	Rapid development can be expected here. Transmission runs 5-6 hours daily, with transmitter reaching homes within 200 miles of Bangkok.
Union of South Africa 12,671,000	None	.....	.....	Likely to be introduced by SABC, but not for at least three years. When it comes it's likely to be both commercial and non-commercial.
Australia 9,533,000	State controlled plus commercial	6 625-line	195,000	Sydney and Melbourne each have three stations; two may be opened in Brisbane and Adelaide within next two years. Perth and Hobart on the list for a date not yet fixed.
Bermuda 69,000	Commercial	1	4,000	Coverage likely to reach 60% of population by end of 1958. Rapid growth caused by government lifting ban on tv set imports in July, 1957. Telecasts: 5:30 to 11:00 p.m. daily.
Cuba 6,125,000	Commercial	9, plus 4 networks	300,000	About 25% of total population covered; 53% in Greater Havana, 17% in rest of country. Coverage is increasing and the standard of production is good.
Dominica 2,539,000	Commercial	1 525-line	7,500	Station is privately owned, with government support. All main cities can receive programs through network of booster stations. Programs carried seven hours daily.
El Salvador 2,000,000	Commercial	1	7,000	Reception up to 10 miles from capital.
Guatemala 2,788,000	Commercial and State controlled	2	10,000	Two stations are planned in two more cities. Present stations give reception in Guatemala city area only. Transmissions total about five hours daily.
Jamaica 1,580,000	None	.....	.....	Several organizations have applied to government for tv rights, among which is Jamaica Broadcasting Co., which has franchise for broadcasting until 1960.
Mexico 28,849,000	Commercial	10 525-line	290,000	Five stations are in Mexico City. Transmissions are 3:00 p.m. to midnight. Further transmitters are planned for provincial cities, with considerable coverage increase likely.
Nicaragua 1,224,000	Commercial	1	.....	Programs are carried late afternoon and evening.
Panama 934,000	Commercial	1	6,000	Transmission ten hours daily. Present station operated by U. S. armed forces covers entire canal zone. Licenses granted for two further commercial stations.
Trinidad 743,000	None	.....	.....	One of the radio stations has applied for a tv transmission license, but government has not yet made decision. Nothing likely for two years.
Argentina 19,671,000	State controlled	1 625-line	80,000	Revenue gained from advertising. Original station (Buenos Aires) operated by Peron administration. Government recently issued licenses for nine more stations.
Brazil 60,000,000	Commercial	6 525-line	255,000	Another station due to open in two other cities; equipment already purchased. Present stations are in Rio (2), Sao Paulo (3), and Belo Horizonte (1).
Chile 6,872,000	None	.....	.....	There are two experimental installations in universities, but the medium is unlikely to develop for some years. The government is, however, considering plans.
Colombia 13,000,000	Commercial, state controlled	2	100,000	Government plans eventual construction of a 14-station network. Transmissions take place from 6:00 p.m. to 10:30 p.m. Majority are commercial.
Uruguay 3,000,000	Commercial	1	3,000	Station is in Montevideo. It's anticipated that the medium will develop rapidly during the next three years.
Venezuela 6,039,000	Commercial, both state and private	5 625-line	120,000	About 50% of population are in reach of transmitters. Average audience: 2.2 viewers per set. About 100,000 of the sets are in Caracas.
U.S.A. 154,178,000	Commercial	472 525-line	41,000,000	A total of 140 markets have one station each; 66 have two each; 40 have three each, and 20 have four or more. Other U. S. territories include: Puerto Rico, three stations; Alaska, five stations; Hawaii, six stations, and Guam, one station.
Canada 16,589,000	State controlled, commercial and private	8 CBC 33 private	3,010,000	Some 27 U. S. border stations also are received in Canada. Six eastern stations are French language only, and another, near Montreal, is bi-lingual. Owing to change of government and political situation, no information available on extension of stations in 1958, but number of private stations is likely to increase. Strictly selective rules on products to be televised recently relaxed; but beer and liquor advertising still accepted only with great reluctance. 86% of all homes in range of transmitters; 74% of these have tv.

TV: ONE RETAILER'S BEST FRIEND

Retail advertising via tv has always been difficult for two reasons: (1) only a few stations have very strong retailing know-how, and (2) only a few retailers have any tv merchandising know-how.

Washington's Woodward & Lothrop department store and the capital NBC o&o, WRC-TV met these obstacles head on. Late last year, the two ventured into an experimental live tv spot saturation.

Result: While Woodward & Lothrop maintains it's difficult to evaluate the effectiveness of a single media, the store has renewed its original 13-week contract. Executives will soon sit down with WRC-TV to discuss a 52-week deal to incorporate tv into its over-all advertising strategy.

Retail advertising is by no means new to tv. Most common use is spot saturation to promote specific store events. But Woodward's plan is a long-range one, to use television much in the manner it does its newspaper advertising (current tv budget: $100,000).

In soliciting the account, WRC-TV went all out in its presentation, since Woodward's had rejected tv eight years ago. To overcome the first obstacle, sales director William Coyle hired a consultant retail copywriter, who studied the Woodward copy style for a month, and came up with samples of minute and 20-second spots for live demonstration. A qualitative solicitation was prepared, detailing what other local retailers had been doing in the eight year interim period.

In addition, to accommodate the needs of the retailer, WRC-TV stretched its policy of offering 50% off on more than 14 spots a week. Instead Woodward & Lothrop has the option (with the 50% cut) of merely averaging 14 a week over the full 13-week period. In this way, the department store is able to run a flexible schedule, accommodating special sales and holiday promotions.

The store was sold on the idea that a live demonstration—using local talent—could do a better job on single items than a full page newspaper ad. Consequently, it concentrates its weekly spots on a few items, using a single item in each spot, and each spot an average of four times a week.

The store, the station and Woodward's agency, Harwood Martin, work together to map out the weekly spots, as well as to integrate the advertising with in-store merchandising. Both 20-second and minute spots are used, according to the selling time need for a particular item.

The store makes a special effort to give the spots, though live on a local basis, a professional network air. Copy and merchandise are ready a full week in advance; rehearsals start at least four days ahead of time. Rehearsals are photographed (with a Polaroid camera) to study camera angles, and once everything is ready to go, there are no digressions.

With the aid of a special camera, the memorized commercials are given by the model (a WRC-TV personality), while price, name of the store, and other pertinent information is flashed on by the camera. In this manner, it's possible to get the sell across in either 20 seconds or a minute.

The local talent used in the spot announcements helps tie together the tv campaign and in-store merchandising. Personalities featured in the campaign are used by the store to work with the sales staff on special promotions.

Retailing via tv spot announcements live—is one of the keys to merchandising success for Washington's Woodward & Lothrop department store. Tv budget is $100,000

By Walter Schwimmer
President, Walter Schwimmer, Inc.

I recently ran across a blurb in the press concerning an oldish woman who squawked that she won a jackpot of prizes on a tv quiz show and, as a result, what subsequently happens to her is nothing but trouble.

This reminds me of a movie that I saw, many moons ago, entitled "Jackpot," featuring Jimmy Stewart who won a big bundle of baubles on a radio-quiz. What he comes up with is an assortment of miscellaneous trinkets and knick-knacks which are either of no earthly use or just serve to create confusion.

I believe *New Yorker* Magazine also gave this type of a situation the full treatment once, and the impression was that winners of big radio-tv jackpots often became quite disillusioned, and frequently deplore the fact that they ever allowed themselves to become involved in this sort of ruckus.

Now, before you shed tears or work up a sweat about the poor unfortunate who winds up with a Caddy convertible in canary yellow when, as a matter of fact, he had just bought himself a Thunderbird in cobalt blue (which he much prefers); or the poor hausfrau who wins herself a date with Rock Hudson, except she can't keep the date because she is slightly married and has a brood of four yowling youngsters—consider the plight of the man who owns the show, the guy who ladles up all the lovely loot.

No one has ever touched on this subject. One might surmise that this is meant to be a deep, dark secret. No one would ever suspect that *this* laddie

ackpots attract crackpots?

✒ Yes, says quiz show impressario Walter Schwimmer. And he digs into his correspondence for hilarious proof

✒ To his "astonishment" he's found that "the cracking of a jackpot is like giving a person a license to hate me!"

has problems. One would assume that he is a heartless, hardboiled, commercial coot who spends his time scheming up ways to get rich quick and what happens to the mooches who shill for him on his program is a matter of little concern and, in fact, the hell with them.

Now, for the first time in radio-tv history, I, Walter Schwimmer, will fearlessly disclose all.

The Villain

The villain is the contestant! The fall-guy is the producer, the purveyor of the prizes. Honest to God!

I have been a party to these imbroglios for about a quarter of a century. A radio telephone-quiz giveaway, "*Tello-Test*," which I pioneered, (still on the air on over 100 stations) is the granddaddy of all radio-tv quizzes, and I have dealt out millions of dollars worth of awards to contestants over the years.

During this time, I have given away such trifling items as automobiles, trips to Paris and Mexico for two (all expenses paid), houses, radios, tv sets, refrigerators, fur coats, movie cameras, electric stoves, etc., etc. (I often longingly wished I could *schnorr* some of these "knick-knacks" for myself!)

I have never intentionally misrepresented an award. I have never failed to deliver the merchandise promised. I have never been sued by a contestant or station.

But, *oy vay*, what grief I have inherited!

I have discovered, to my astonishment, that there are times when the cracking of a jackpot is like giving a person a license to hate me, to qualify as an implacable enemy.

This news descends upon me in the form of a letter (more like an ultimatum!) which I receive from a contestant after he has won the jackpot on one of my shows. After the first flush of elation has passed, the awards start to pour into the contestant's home, and friends and relatives pile in to view the swag. They always express deep disappointment. The awards seem most meager, in view of what the friend or relative optimistically expected the contestant to win.

By some strange quirk, all sorts of prizes in previous packpots of my show, plus other radio and tv shows with which I have no connection, are also supposed to be included. Someone who had been tuned in to the show on which his friend was the winner swears that he "heard" this.

And many of the awards that have been delivered are not as "represented" in the show. A 17-jewel watch was broadcast as a 21-jewel; a mink stole was described as a mink coat; gold-filled jewelry was described as 14-karat; etc. Some friend definitely affirms this.

The Threat

After a day or two of deliberation, the winner is now outraged. He is steaming. A letter is dispatched to me, pronto.

I am not given the benefit of the doubt in this letter. The contestant does not assume that the "error" (or "errors") could be the result of a mistake or misunderstanding. Indubitably, I am a crook. No if's or and's.

So the writer invariably comes right to the point in the first paragraph. No reference is made to the fact that he enjoyed being on the show, receiving such wonderful prizes, etc. He quickly and succinctly states why the awards are unsatisfactory and that, unless proper restitution is made *immediately*, he will (a) report me to his Better Business Bureau; (b) file a complaint with the FCC; (c) sue me.

The fact that the contestant didn't do a damn thing but answer his telephone is immaterial. You get the impression that he spent his good money, plus a lot of valuable time, for which he was shamefully swindled.

The Gems

Here are just a few gems from the Schwimmer "*Tello-Test*" file:

Item: A dame won a jackpot of prizes worth about $2500. After the M.C. had read the awards to her over the air and glowingly congratulated her, he concluded his phone call, hung up the receiver, and then went on to describe to his air audience just what awards were included in the *next jackpot*. The winner stoutly maintained that *both* sets of prizes had been awarded her, and that four of her friends were listening intently and affirmed this. A lawsuit was threatened, unless we came across. Luckily for us, a tape had been made of the show. We played it back to her. She was completely wrong, and we completely right. She grudgingly withdrew her complaint without apology. Mysteriously, she felt she was still right but, due to technical reasons, she no longer possessed legal grounds.

Item: In the early days of tv, a dame won a big bonanza, and one of the awards was a tv set with a 10-inch screen. Promptly after winning, the dame entered a hospital and could not collect the prizes. Years later, we heard from her and dispatched the loot. We were roundly denounced for palming off an inferior tv set on her, when we had expressly awarded her one with a 20-inch screen! (We were able to prove that this type had not even been in production at the time she won.)

Item: A man won a trip to Bermuda (for two) and then immediately

(*Please turn to page* 73)

What's behind the ASCAP-BM

✒ BMI is about to answer ASCAP charges that broadcasters discriminate against ASCAP tunes, are a monopoly

✒ Networks have offered to give up ownership in BMI, but whether they do or not, the ASCAP-BMI battle is joined

✒ Thus continues a feud dating back nearly 20 years when present accuser was accused; here's a status report

Next week, another round will get underway in a 20-year battle over what kind of music is played over the radios in the nation's 18.7 million radio homes.

On 15 April, Broadcast Music, Inc. —better known as BMI—will begin testifying before a Senate subcommittee. Ironically, BMI will defend itself against monopoly charges brought by ASCAP—which itself, some 20 years ago, was charged with being a monopoly.

The history of this fascinating feud dates back to 1939, when it was "Jeannie With the Light Brown Hair" on all networks and all stations. Listeners went wild, little understanding the basic issues as ASCAP (American Society of Composers, Authors and Publishers) withdrew all of its music from the airwaves and radio was reduced to songs in the public domain. Few realized they were witnessing the working of perhaps the most complete monopoly in the U.S.

ASCAP had asked broadcasters to double the royalty payment rates. The broadcasters refused. ASCAP thereupon refused to permit playing of any of its music on the air. That amounted to virtually all copyrighted popular music, certainly all that was known to the public.

Setting the stage

Thus the stage was set for the battle now going on, in which ironically ASCAP is charging the broadcasters with monopoly over popular music.

ASCAP official Oscar Hammerstein —testifying this month before a House Small Business Subcommittee—conceded that ASCAP had been a monopoly, ruefully admitted it had taken a licking at the hands of the broadcasters.

For broadcasters played "Jeannie" only a very short time. They set up their own music organization, BMI, financed largely by the networks but partly also by individual stations. They signed contracts with song publishers and song writers, many on a subsidy basis. They bought up Latin American and hillbilly music. ASCAP was forced to beg for peace and signed a "treaty" under which they got—not double their previous rate—but actually less than they were getting originally.

Nor was this the end of ASCAP troubles. They were sued as a monopoly under the antitrust laws by the Justice Department and were forced to accept consent decrees, the last one as recently as 1950.

BMI has since flourished. In recent years, ASCAP has been saying that broadcaster control of this organization, along with their control of recording companies, amounts to the beginnings of a monopoly even more illegal than their own had been.

A group of 33 song writers, all ASCAP members, instituted a civil suit in New York Federal Court in 1953, charging BMI violation of the antitrust laws and asking $50 million damages to be kited to $150 million under the treble damage provisions of the law.

The Song Writers Protective Association moved in to aid in the suit. Leading ASCAP figures have helped finance the legal effort. The case is still pending, with hopes that it will finally be brought to trial this year.

The arguments

The complaint is that the broadcasters through ownership of BMI and through ownership of the largest recording companies push their own songs, while freezing out competing songs. ASCAP, itself, went to Congress for aid, even while the suit has been pending. Roughly the same arguments have been used, in an effort either to get Congress to take action or to influence action by the Department of Justice.

The first stage of hearings has been concluded by the Senate Commerce communications subcommittee. At these, a number of song writers, music professors, authors and other individuals—weighted with ASCAP members —charged BMI with being responsible for rock-and-roll music because such music is cheap.

BMI was charged with degarding the musical tastes of the public, that broadcasters can popularize any music they wish. Even if there is no abuse, the argument runs, the law provides that the thing is illegal if the opportunity for abuse exists.

Disk jockeys are instructed to play BMI tunes to the exclusion of ASCAP, and even when not so instructed they know who is paying their salaries, it is alleged.

What was wrong for ASCAP in 1939-10-41 is equally wrong for BMI today, the witnesses argued. They would have no complaint against BMI if it were owned by people other than

ight

broadcasters, since that would amount to fair and open competition, they add.

The Senators made it clear they are not interested in arguments that BMI has fostered rock-and-roll. Such music may be bad, but Congress can't be asked to censor musical tastes. But they are interested in whether there has been any discrimination.

They questioned complaining witnesses closely about the percentage of ASCAP music on the air vs. the percentage of BMI. The witnesses conceded that more ASCAP is broadcast than BMI, but argued that the hits are now BMI.

BMI's turn

BMI will begin its case on 15 April. It will stress that it "broke an absolute monopoly," to quote a spokesman. It will say it opened up opportunities which never existed for new song writers and publishers, will cite the pre-BMI ASCAP restrictions on its membership. BMI will refute rock-and-roll charges with testimony to the effect that it has subsidized classical records and the writing of good music.

More importantly, BMI will deny any discrimination by broadcasters against non-BMI music, and will claim that up to 80% of music aired is non-BMI.

Curious sidelight is the fact that the networks have actually offered to give up their ownership interests in BMI, and have signified they feel it isn't necessary for them to own it any longer, since all they require is the knowledge that there are strong competing musical sources to guard against renewed ASCAP monopoly.

Backstabbing?

Meanwhile, ASCAP is stabbed in the back while it launches its assault. The House Small Business Subcommittee under the chairmanship of Rep. James Roosevelt (D., Calif.) is currently considering complaints by a dissident ASCAP group. This minority claims the ASCAP leadership controls the affairs and royalty splits of the organization for the benefit of a small clique of old-timers. Alec Templeton, for one, said the formula of ASCAP forced his firm out of business.

ASCAP explained that the formula is for the greatest good of the greatest number and, while it results in smaller payments when a composer or publisher is just starting, it cushions his drop in later years.

HERE'S THE BASEBALL SPONSOR LINE-UP THUS FAR

Information courtesy of *The Sporting News*, St. Louis, which will publish simultaneous with the opening of the season a complete rundown of coverage including sponsors, baseball networks, announcers, etc.

"Play ball!" When that cry rings out for the first time this season in ball parks across the country, radio and tv sports announcers will be set to go—and so will a lot of sponsors. The chart below is a list of sponsors in both tv and radio who have already signed up for the season. In the case of the Los Angeles Dodgers and the San Francisco Giants, no tv sponsors have been signed; both clubs apparently still hope for pay tv in their areas, one of the baits that lured them to the Coast. New York, left without a National League team, will get Phillies games, while Yankee telecasts will be increased. Milwaukee, world champions, are still without television coverage.

	Tv	Radio
AMERICAN LEAGUE		
Baltimore	Gunther Brewing (SSC&B, N. Y.)	Gunther Brewing (SSC&B, N. Y.)
Boston	Narragansett Beer (C&W, N. Y.); Atlantic Refining (Ayer, Phila.); Ford Dealers (JWT, Det.)	Narragansett Beer (C&W, N. Y.); Atlantic Refining (Ayer, Phila.); Ford Dealers (JWT, Det.)
Chicago	Hamm Brewing (Campbell-Mithun, Minn.); Oklahoma Oil	General Finance (Gordon Best, Chi.); Budweiser (D'Arcy, St. Louis); Oklahoma Oil; General Cigar (Y&R, N.Y.)
Cleveland	Carling Brewing (E-W, R&R, N. Y.); Standard Oil of Ohio (McE, Cleveland)	No information
Detroit	Goebel Beer (Campbell-Ewald, Det.); Speedway Petroleum (W. B. Doner, Det.)	Goebel Beer (Campbell-Ewald, Det.); Speedway Petroleum (W. B. Doner, Det.)
Kansas City	None	Schlitz Beer (JWT, Chi.)
New York	Ballantine Beer (Esty, N. Y.); Camel Cigarettes (Esty, N. Y.); Winston Cigarettes (Esty, N. Y.)	Ballantine Beer (Esty, N. Y.); Camel Cigarettes (Esty, N. Y.); Winston Cigarettes (Esty, N. Y.)
Washington	National Brewing (W. B. Doner, Baltimore)	No information
NATIONAL LEAGUE		
Chicago	Hamm Brewing (Campbell-Mithun, Minn.); Oklahoma Oil	No information
Cincinnati	Hudepohl Beer (Stockton, West & Burkhardt, Cinn); Ford Dealers (JWT, Det.); Standard Oil of Ohio (Mc-E, Cleveland)	Burger Brewing (Midland, Cinn.)
Los Angeles	None	Eastside Beer (Pabst, Burnett, L. A.); Herbert Tareyton (Gumbinner, N. Y.); Roi Tan Cigars (American Tobacco, Gumbinner, N. Y.)
Milwaukee	None	Miller Brewing (Mathisson, Mil.): Clark Oil (Mathisson, Mil.); Kent Cigarettes (Y&R, N. Y.)
Philadelphia	Atlantic Refining (Ayer, Phila.); Ballantine Beer (Esty, N. Y.); Phillies Cigars (Bayuk, Feigenbaum & Wermen, Phila.); Tasty Baking (Ayer, Phila.)	No information
Pittsburgh	Atlantic Refining (Ayer, Phila); Pittsburgh Brewing (Smith, Taylor & Jenkins, Pitt.)	Atlantic Refining (Ayer, Phila); Pittsburgh Brewing (Smith, Taylor & Jenkins, Pitt.)
San Francisco	None	No information
St. Louis	Anheuser-Busch Bavarian Beer (Gardner, St. Louis)	Anheuser-Busch Bavarian Beer (Gardner, St. Louis)

With the avalanche of tv Westerns, SPONSOR ASKS:

How can you retain sponsor identity

Three agency men tell SPONSOR how sponsor identity can be achieved on television Westerns despite the great number of these shows.

Donald F. Coleman, *account executive, Campbell-Mithun, Inc., New York*

Wed product to program

This is a paramount question to many sponsors—not only those with Westerns. The problem of being a partner with the program instead of just a participator is a real sleep-loser. Yet many advertisers have solved it.

For fear somebody will point out that nobody talks about the commercials themselves, it is obvious that commercials on Westerns, as on any show, must be knock-outs if they are to be remembered. But let's assume the commercials are first class.

One way to make the sponsor a partner with the show is to integrate the opening of the commercial. Example, on Disneyland for American Dairy Association, 8-second lead-ins associated with various "lands" around which the show is built, "Frontierland," "Adventureland," etc., were used to bridge the show and commercial.

There should be great opportunities on Westerns—and any other filmed show—for an agency to screen the production in advance and fit its choice of commercial into the package, perhaps better than into some live shows. Few agencies, however, seem to avail themselves of this opportunity.

Billboards too are important. Some of the best arrangements witnessed involve scenes over which the sponsor's identification can be imposed. Example: the Lone Ranger and the General Mills flag.

The possibility of having the star participate in the billboards also helps tie together product and show. Example: Gunsmoke's James Arness smoking L&M at the close.

Another way of bringing the two elements together is with promotional advertisements in the program listings.

Star personalities used in the commercials, of course, present opportunities for the close identification so desired by sponsors—providing, naturally, that it is not precluded by the nature of the product. Example: Guy Madison and Andy Devine of Wild Bill Hickok presenting Sugar Pops. Or Bill Boyd as Hopalong Cassidy selling the bread that builds strong bodies eight ways.

Occasionally it is possible to get the product into the show. Sergeant Joe Friday is forever smoking Chesterfields. But with adult Westerns it can be tough. Lifebuoy Soap and Anacin are anachronistic to Have Gun, Will Travel. For that matter, cigarettes were too dainty in the old days, thus Paladin smokes cigars but Marshall Dillon, with a cigarette sponsor, can't smoke at all within the program.

And consider American Dairy Association again. On a real adult Western can you imagine the star gunfighter stoking up for a shootout with a glass of milk? "Milk Makes Energy" but . . .

In sum, to wed product to program, use bridge lead-ins, choose commercials to suit spots in programs, build billboards, open and close with show scenes or stars and product, feature stars in sponsor program promotion, also in commercials, and try to get the product into the show. Do all these and the identity of the Western should evoke the identity of the sponsor.

"Jello again."

Fritz Lamont, *tv program producer, Compton Advertising, Inc., New York*

Single sponsorship

The only way to prevent dilution of product identification in Westerns may be to not get involved with them at all. But then, if this decision is made, is it a good one?

We all know that people will watch a good show regardless of category. Westerns however, have stacked up some amazing statistics in the rather short history of tv. For instance, based on the Nielsen average audience ratings and ranking for the weeks ending February 15th and 22nd, 1958 there were 132 programs sponsored in the Monday-Friday evening periods on the three major networks. *Twenty* of these were Westerns. *Fifteen* of the twenty were in the *upper half* of the numerical rankings. *Eleven* of them were (borrowing a phrase from the disk jockey idiom) in the "Top 40," and, to *really* put the icing on the cake, they ranked *first, second, third, fifth, seventh* and *eighth* in the national list!

Obviously, there is no cost-per-thousand problem in Westerns. And while there are a certain percentage of people who do not identify their Western hero with the product that is picking up the tab, they won't identify a singer with a sponsor or the star of a situation comedy with a brand of soap flakes either.

Having decided that one can't afford

in Westerns?

to ignore Westerns then, how can product identification be strengthened?

Product promotions, coordination of personal appearance tours with visits to supermarket openings and various levels of the sales and advertising operations of the program sponsor are only a few of the ways identification may be reinforced.

Single Sponsorship is another solution, because it avoids cross-plugging, co-op spot sales in hit-or-miss markets, and definitely tie-in merchandising. This answer is ideal, of course. But certainly, it's becoming an exception to the rule since only eight of the aforementioned 20 Westerns have a single sponsor.

Finally, there is product identification through having the star do the commercials. It usually depends upon the product and the star, but there have been many effective attempts at this.

These few suggestions are certainly not inclusive. But whether or not the western hero is identified with the show, one thing is certain. A lot of people are watching them.

Read H. Wight, *vice president in charge of radio and tv, J. M. Mathes, Inc., N. Y.*

I.D.'s follow horses' ratings like flies

First, there has always been a problem of sponsor identification, even in radio. The very nature of television entertainment—requiring an audience to sit down and pay attention—complicates the problem for the advertiser, who usually buys a show for its ability

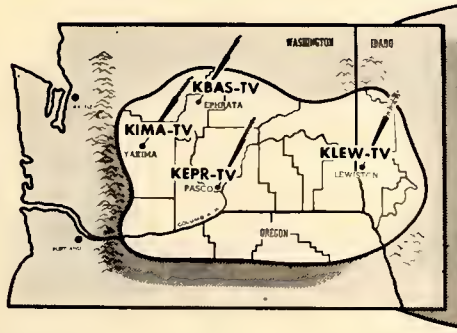
(*Please turn to page* 73)

Looka here, Smidley! This Cascade Television market, KIMA-TV with its satellites, stretches far and wide out there in the West. It's a huge, three-state area abounding with new industry, new farms, thousands of new families. There's a buying potential approaching a billion dollars. I tell ya, Smidley, you just don't find a market like that every day. It's a time-buyer's dream—that Cascade Television.

Quite a market . . .

Automotive Sales....$116,239,000
Food $140,609,000

Source: 1957 "Survey of Buying Power"



KIMA-TV
YAKIMA, WASHINGTON
with its satellites
KEPR—TV, Pasco, Wash.
KLEW—TV, Lewiston, Idaho
and KBAS—TV
Ephrata, Moses Lake, Wash.
CASCADE
BROADCASTING COMPANY

NATIONAL REP: WEED TELEVISION PACIFIC NORTHWEST: MOORE & ASSOCIATES

In the Syracuse Market

WSYR COVERS *80% MORE RADIO HOMES
Than the No. 2 Station

This amazing margin of superiority makes WSYR unquestionably the most effective and economical buy for radio advertisers in a market where buying power exceeds $2½ billion annually.

WSYR attracts the *adult, able-to-buy* audience by maintaining a high standard of *quality* performance, by *professional* performers. In every category of programming—news, music, sports, drama, variety, farm programs and public service events—WSYR is the leader in the Syracuse area.

NBC in Central New York

Nielsen Coverage Service No. 2

WSYR

Represented Nationally by HENRY I. CHRISTAL CO.

5 KW • **SYRACUSE, N. Y.** • *570 KC*

17.8 A.R.B.?

Yes, and fifti

Other Official Films available for strip programming: Star Performance, formerly Four Star Playhouse–153 programs
Current/Dateline Europe/Overseas Adventure/formerly Foreign Intrigue–156 programs • American Legend–80 prog

TROUBLE WITH FATHER

Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "TROUBLE WITH FATHER" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

Ratings prove "Trouble With Father" is still Number 1.

In Indianapolis, "TROUBLE WITH FATHER", in its FIFTH RUN, seen at 4:30 PM, pulled a rating of **17.8** against "Do You Trust Your Wife?" with **4.9** and "Movie Time" with **4.8**. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "TROUBLE WITH FATHER", in its THIRD RUN, chalked up a rating of **12.3** against "The Morning Show" with **5.1**.

Sponsors prove "Trouble With Father" is a Number 1 Buy!

High ratings and tremendous appeal for every member of the family have made "TROUBLE WITH FATHER" a resounding success. These are some typical sponsors: *Beech-Nut Life Savers, Inc.* • *The Bon Ami Company* • *Brown and Williamson Tobacco Corp.* • *Continental Baking Co., Inc.* • *The Procter and Gamble Co.* *Standard Brands Incorporated* • *Whitehall Pharmacal Company*

Produced by Hal Roach, Jr. · A Roland Reed Production

Call the leader
in strip programming

OFFICIAL FILMS, INC.
25 West 45 St., New York
PLaza 7-0100

REPRESENTATIVES:
Atlanta • Jackson 2-4878
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231

BETTER PICTURE for MORE PEOPLE

on Atlanta's **WSB-TV**

NEW 12 BAY SUPER TURNSTILE ANTENNA now installed, improves the WSB-TV signal throughout the station's entire coverage area. A new transmitter and transmitter building, soon operative, are in the modernization program. This better picture for more people means that the dominant Georgia coverage pattern shown for WSB-TV by NCS No. 2 now becomes even more overwhelming. Add WSB-TV consistently higher ratings to the package and the picture for advertisers is clear—to get more for your television dollar get on WSB-TV.

AFFILIATED WITH THE ATLANTA JOURNAL AND THE ATLANTA CONSTITUTION. NBC AFFILIATE. REPRESENTED BY EDW. PETRY & COMPANY.

Marketing tools, trends, research data and trade tips

FILM-SCOPE

5 APRIL 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Bureau of Missing Syndicated Series Sponsors: From time to time **FILM-SCOPE** will run an agency check on some notable non-users of syndication.

First outstanding example is the **cosmetic industry.**

There's a sameness about the reasons agencymen (on cosmetic accounts) give for not buying syndication:

- Cosmetic makers **follow the path of the proven success.** The successful use of live network shows and blanket spot announcements by a few leaders has set the pace which others tend to follow.
- A syndicated series **doesn't fulfill the prestige aim** for cosmetics.
- The type of series generally available **doesn't lend itself to cosmetic merchandising.**
- **Nobody's really tried to sell** the prettying-up industry on syndication.

One ABC-TV series planned for fall came about as the result of ABC stations' success with a feature package.

Viewer enthusiasm to Screen Gems' Shock package of old horror films precipitated the half-hour series, **Tales of Frankenstein,** now under production.

There's evidence that the tremendous growth of syndication has jelled into a more stable pattern.

This is apparent in results of a **five-year study** of total hours in syndication recently **completed by CNP.** Other highlights in the 60-market report:

- The largest single area of growth has been in **daily stripped programing.**
- **Average number of syndicated hours** has reached almost 40 per week.
- **Gross billings** from syndication should this year reach $90 million.

Here's the full CNP analysis of 60 leading markets (based on ARB):

	1954	1955	1956	1957	1958
Total syndicated hours	825½	1216¾	1612½	2169¾	2331¾
Percentage increase	—	47.4%	32.5%	34.6%	7.5%
Average hours per market	13.7	20.3	26.9	36.1	38.9
Hours on strip run	—	—	440½	800½	1070½
Percentage increase	—	—	—	81.7%	33.7%
Stripped hours as percentage of total syn. hours	—	—	27.3%	36.9%	45.9%
Estimated billings (gross)*	—	—	$58 mil.	$78 mil.	$90. mil. (projected)

*Based on average costs reported in NARTB film manual.

Flashes from the Film Field: Continental Baking has renewed CBS TV's Annie Oakley for the third year in 80 markets . . . Former BBDO account exec **Albert Ward** named Eastern program director of TPA, to work with New York agencies and advertisers . . . **NTA** is waiting for first ratings on its "double impact" plan to make its big sales pitch.

(For further films news, see SPONSOR-SCOPE and FILM WRAP-UP, p. 63.)

MARKETING WEEK

5 APRIL 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Electronic data processing is having a very real effect on marketing.

Case in point: Manufacturers are finding the big supermarket chains ordering in smaller quantities. It's because supers are looking for ways to cut down inventory investment and warehousing costs.

This is no recession development. Explained Ralph Head, BBDO's marketing chief: "It's the result of better business intelligence. The computers are telling the chains more about their business costs than they ever knew before."

Grocery manufacturers aren't happy about the situation. Some have to produce on the same volume basis as they did during the pre-computer days, but more of their cash is tied up in inventory and storage.

Those amazing computers are being increasingly called on for a variety of marketing chores.

Among large companies there's been a heavy trend toward using them for marketing and sales analyses.

Getting a workout in this field are the so-called intermediate computers. These rent for about $3,000 a month or in the neighborhood of $200,000 outright if the customer wants to buy the equipment. Obviously, not every firm can afford this kind of money. However, the intermediates are being used for other purposes, too, so their cost can be spread over a number of company departments. In addition, smaller firms can use the less expensive punch-card systems.

As for supermarket use, the big chains are rapidly approaching an automatic billing and warehousing millenium, particularly important in a business where profit-per-item is low, inventory control critical. There's been a rash of big orders from the supers during the past couple of years with both intermediate computers and punch-card systems being delivered.

Some fascinating glimpses into American eating habits is provided by Pulse's new consumer marketing study, "The Nation's Menu." The study, conceived by Ben Gedalecia, BBDO research director, and developed in cooperation with Pulse, reports details on foods eaten at each meal (and between meals) by a sample of 1,000 families in the top 26 metropolitan areas.

Some unreleased facts in the first quarterly study, covering August 1957, included these:

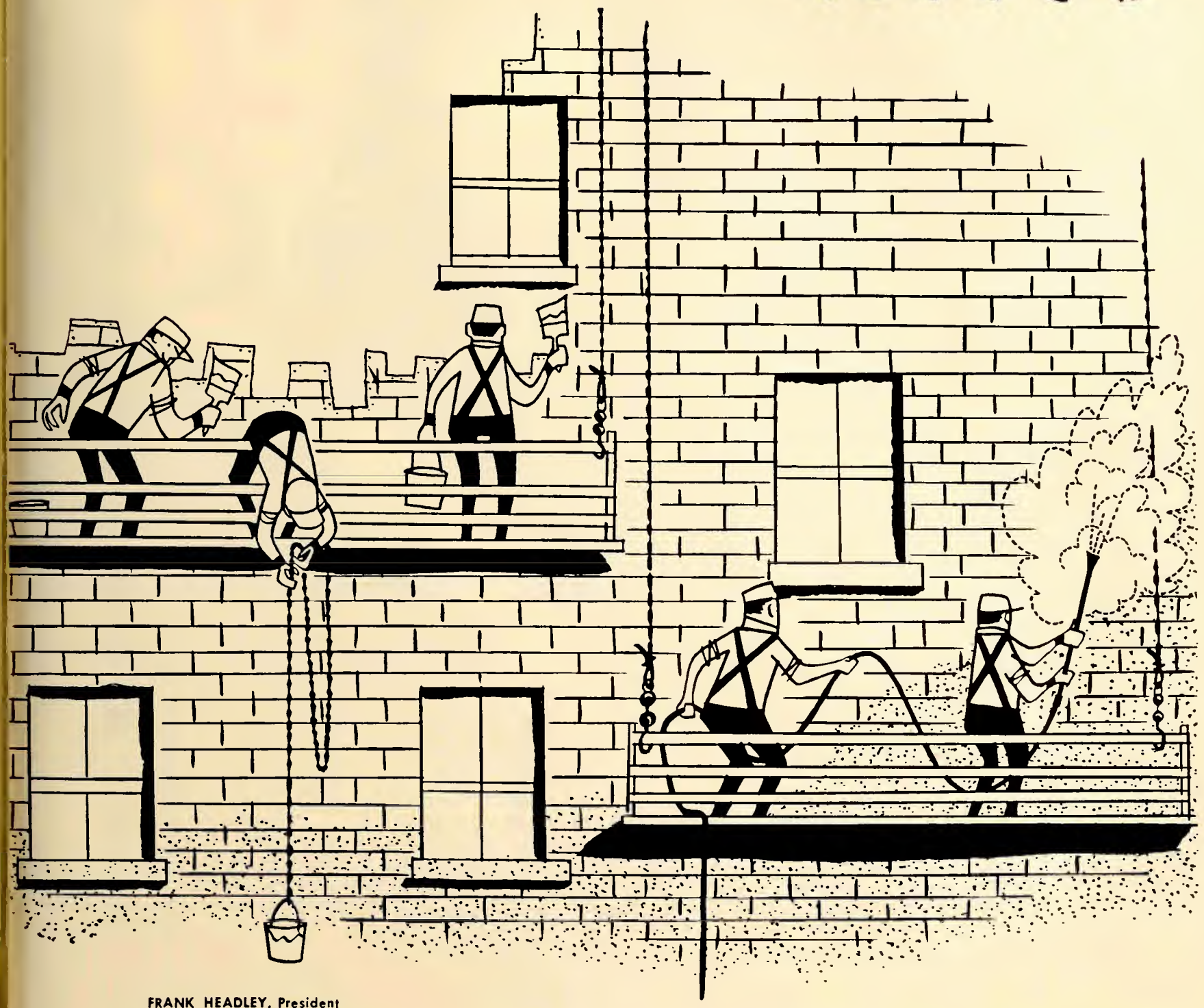
- More people drink tea than coffee for weekday dinners, a reflection of the popularity of iced tea in hot weather.
- The picture painted in comic strips of Americans consuming large quantities of pickles for snacks is definitely false. Only .2 of 1% of U. S. metropolitanites munch pickles for snacks during the week.
- Steak is the most popular meat for dinner during the summer weekday months.

Should drug stores carry only leading health and beauty aid brands like the supers who are taking so much business away from them?

The drug stores themselves say no, according to Selling Research, Inc., in a recent national drug index report. The implications: drug stores would rather stock many brands and lose turnover than stock only leading brands and lose traffic.

The Selling Research report, which covered 250 medium- and high-volume retail drug stores in 100 key markets, showed the stores voting three to one against stocking leading brands only.

WORKING PARTNERS



FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
PAUL WEEKS, Vice President

RADIO H-R TELEVISION

We fully recognize the importance of giving *complete coverage* of all important time buying areas for *all our stations*. And this coverage is provided both by the *Working Partners* who head up H-R as well as by the members of our growing staff. All of whom, by the way, have been selected on the basis of *maturity, experience* and records of performance in this field. Today as when H-R was started, we continue to keep our promise to "always send a man to do a man's job!"

380 Madison Ave.
New York 17, N.Y.
Oxford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
Financial 6-6440

6253 Hollywood Boulevard
Hollywood 28, Calif.
Hollywood 2-6453

155 Montgomery Street
San Francisco, Calif.
YUkon 2-5701

416 Rio Grande Bldg.
Dallas, Texas
Riverside 2-5148

1065 Penobscot Bldg.
Detroit 26, Mich.
WOodward 1-4142

1182 W. Peachtree N.W.
Atlanta, Georgia
TRinity 5-9539

DeGeorge Bldg.
3520 Montrose Bldg.
Houston, Texas
JAckson 8-1601

910 Royal Street
New Orleans, La.
JAckson 2-3917

3 WAYS TO GET TO THE CONVENTION

GRAB A PLANE

and get out to Los Angeles. The NAB Convention is between 27 April and 1 May. That way you'll meet most everyone you want to meet and see most everything first hand. It may be hectic but it's bound to be a great show.

READ SPONSOR

That way you'll get to see the industry's collective mind on almost every important problem of the day. The Convention Issue will have reports on major exhibitors and equipment. Reports from NAB, RAB, and TvB, ideas on the recession and how the air media can combat it; a special NAB-dominated Sponsor-scope; rundowns on all convention hotels—who is staying where, and how to get there. A complete directory of agencies, advertisers and reps in the Los Angeles area. Listings of the best restaurants . . . and we could go on. It's a big important issue you just can't afford to miss.

ADVERTISE IN THE CONVENTION SPECIAL

When you advertise in the Convention Issue, you can advertise in the Convention Special, too, at bargain rates. That way you get your message to everyone who is anyone at the convention itself. For SPONSOR'S Convention Special (it's a separate book of its own) is hand-delivered to the hotels of 2500 of the very top people at the show. It blankets the NAB hotels in Los Angeles. This double exposure, double impact to the key men in the industry, costs you only $75 extra per page over the regular rate.

Advertising forms for the Convention Issue, plus the Convention Special, close early April. Wire collect for reservations now.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th Street, New York 17, New York • MUrray Hill 8-2772

Recession?

NOT IN TEXAS' 5th TV MARKET

Some markets may be slumping but not the big Waco-Temple Central Texas Market of 33 counties served by KCEN-TV. Here's why things are humming in this market·

A PRINCIPAL DEFENSE ARSENAL OF THE NATION!

MISSILES . . .
In McGregor, 9 miles west of the KCEN tower, North American Aviation and Phillips Petroleum have established ASTRODYNE, INC., a $6 million racket power firm designed to expedite research, development, and manufacture of higher energy solid fuels, propellants, and devices for use in missile systems.

MISSILE TRAINING . . .
Units from Ft. Sill, Okla., and Ft. Bliss, Texas, recently have been transferred to neighboring Ft. Hood for special missile training. This is an increase to the present permanent mission.

U. S. ARMY . .
Nearby Ft. Hood is swelling daily with the entire 2nd Armored Division returning from Europe. And retail sales are booming with Ft. Hood. This is a permanent Army Post capable of housing 2 divisions plus an Army Corps Headquarters.

U S. AIR FORCE . . .
Connally AFB, just outside of Waco, is operating under full steam, adding still more to the retail sales growth of Central Texas.

Economic Factor Favorable

INDUSTRY . . .
Alcoa's huge aluminum plant at Rockdale in our B area is going full blast.

WATER DEVELOPMENT . . .
New dams in KCENland are underway at Lamposas, Proctor, and Lake Waco, all pouring new money into Central Texas with a permanent water supply.

HIGHWAYS . . .
U. S. Interstate Highway #35, (formerly U. S. 81), part of the huge interstate system, is now under construction in this booming market.

AGRICULTURE . . .
A record year of rains during 1957, and this spring, has already assured Central Texas farmers of another multi-million dollar crop this year from their rich blackland soil.

Serving the Waco-Temple Market and all Central Texas

KCEN-TV

INTERCONNECTED NBC Channel 6 AFFILIATE

Temple Office: 17 S. Third St. Ph. Prospect 3-6868. Waco Office: 506 Professional Building. Ph. Plaza 6-0332. TWX: Eddy, Texas, 8486.

National Representatives:
BLAIR TELEVISION ASSOCIATES, INC.

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

B. T. Babbitt, Inc., New York, is going into major markets for its Bab-O. The schedules start 21 April for 11 weeks. Minutes during daytime segments are being bought; average frequency: 10-15 announcements per week per market. Buying is not completed. Buyer: Ray Healy. Agency: Brown & Butcher, New York.

Colgate-Palmolive Co., New York, is preparing a campaign in scattered major markets for its Halo shampoo. The 26-week schedule starts 5 May. Minutes and chainbreaks during nighttime periods are being slotted; frequency varies from market to market. Buying has just started. Buyer: Fran Velthuys. Agency: D'Arcy Advertising Co., New York. (Agency declined to comment.)

The Texas Co., New York, is entering 75-80 markets to push its gasolines and oils. The four-week campaign starts this month. Minutes and chainbreaks are being scheduled; frequency depends upon the market. Buyer: Jack Bray. Agency: Cunningham & Walsh, Inc., New York. (Agency declined to comment.)

Hunt Foods, Inc., Fullerton, California, is preparing a major campaign in the west, southeast and southwest for its Snider's Hotter Catsup. The budget is estimated at over one million dollars. Schedules will start this month and run till forbid. Announcements of varying lengths will be used; frequency will be saturation, with 400-500 announcements per week. Buying is not completed. Media director: George Allison. Agency: Young & Rubicam, Inc., Los Angeles. (Agency declined to comment.)

Colgate-Palmolive Co., New York, is testing its Cashmere Bouquet soap in three selected markets; other test markets will be added. The current campaign runs for 39 weeks; minutes and chainbreaks during nighttime periods are being scheduled. Buyer: Gene Grealish. Agency: Bryan-Houston, Inc., New York. (Agency declined to comment.)

RADIO BUYS

General Foods Corp., Maxwell House Division, Hoboken, N. J., is preparing a late spring campaign for its regular Maxwell House coffee. The schedules start in early May; daytime minutes will be used, with frequency depending upon the market. Buying has not started. Buyer: Dick Wilkins. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

General Foods Corp., White Plains, is scheduling announcements in major markets for its Betty Crocker products. The campaign will run for five weeks. Minutes during early morning and late afternoon are being slotted; frequency depends upon the market. Buyer: Hal Davis. Agency: BBDO, New York. (Agency declined to comment.)

NOW... a complete AM-FM Service

unavailable from any other source

SUBSCRIBING TO OUR AM-FM SERVICE, you first receive our 212-page 1958 AM-FM Station Directory which lists all U. S., Canadian, Mexican, Cuban and other North American stations (1) by States and Cities, (2) by Frequencies; also, all AM & FM applications pending as of Dec. 31, 1957 (1) by States, (2) by Frequencies. There is a special listing of all Stations by Call Letters, and a listing of Type-Accepted Transmitters and Monitors.

The 1958 AM-FM Directory is punch-holed, and contained in a sturdy binder big enough also to include the Weekly Addenda you will receive. These run 4-6 pages, and fully report each week's FCC actions—grants, additions, changes, applications, etc. Also reported are latest radio station sales, first as announced and then as acted upon by the FCC.

The AM-FM Addenda pages contain all data available through each Friday, are mailed Saturday, usually will reach you Monday. They are designed, in a word, to keep the AM-FM Station Directory up-to-the-minute for ready reference.

New subscribers will, of course, receive all 1958 Addenda to date, along with the Directory, in the embossed binder.

- **Full year of AM-FM Service .. $50.00**
- **Six months of Service $27.50**

Television Digest with ELECTRONICS REPORTS

WYATT BUILDING WASHINGTON 5, D. C. STERLING 3-1755

ORDER YOUR SERVICE TODAY ➡

Television Digest, Wyatt Bldg., Washington 5, D. C.

Please enter my subscription to 1958 AM-FM Station Directory with weekly AM-FM Addenda to keep it current. Embossed binder included.

☐ Full year $50.00
☐ 6 months $27.50

Name_____

Company_____

Street Address_____

City & State_____

☐ Bill me ☐ Bill company

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

DRUG

SPONSOR: Creomulsion Company AGENCY: Direct

Capsule case history: Southwestern Drug Corporation, one of the largest regional drug wholesalers in the southwest, is a regular purchaser of Creomulsion, a cold drug remedy manufactured by Creomulsion Company of Atlanta, Georgia. Through their recommendation the Creomulsion Company purchased an announcement campaign on KWFT, Wichita Falls, Texas. Results were by far the best they had ever received from any other media in so short a time. The buyer for Southwestern Drug, in a letter to the Atlanta firm on March 12, 1958, told the company that their sales had tripled since the campaign began on KWFT. Both companies experienced tremendous increases in Creomulsion sales. "This surpassed anything we have ever done, due to the fact that radio station KWFT has such a wide range of reception and acceptance in our area," said Emitt Davis, buyer for Southwestern Drug. "The radio advertising has created a terriffic demand for Creomulsion in our area."

KWFT, Wichita Falls, Texas PURCHASE: Announcements

CAR DEALER

SPONSOR: Bernie Dumas Buick Agency AGENCY: Advertising Sales Enterprises, Inc.

Capsule case history: With two Buick dealers already located in the metropolitan area of New Orleans, Bernie Dumas decided to locate his agency across the river in Gretna, La. This presented a serious problem to Dumas. To induce the people to travel across the river by ferry (the only means of transportation available as the Mississippi River Bridge had not been completed) meant getting a message across to prospective buyers via the best medium available and with enough motivation to induce them to make a ferry trip, rather than merely settling for the convenience of the New Orleans side of the river. Through their advertising agency Dumas purchased a saturation package on WNOE, New Orleans, with its news and music format, to carry the radio portion of the campaign in this market. Dumas now enjoys top position in the area. "Your station will always be a major participant in Dumas' budget," said Joe McGrail of their agency. "It is Cooper's basic advertising medium."

WNOE, New Orleans PURCHASE: Packages

MOVING SERVICE

SPONSOR: Boineau's Moving Vans AGENCY: Direct

Capsule case history: Two years ago WMSC signed with Boineau's, Columbia, S. C., agency for Allied Van Lines, for ten 10-second announcements a week. An unusual gimmick was incorporated into the campaign: a spot was devoted to announce each moving job handled by the company. For example, "Boineau's, your Allied Van Line agent, has just moved Mr. & Mrs. John Smith to their new home on Lake Shore Drive. Call Boineau's when you move." At first only about five of every 10 spots were used for general sell. Suddenly the idea caught fire. Everybody, both private people and business firms alike, wanted their moves announced on WMSC. The agent then increased to 15 spots per week, and on occasion to 30 per week. Boineau's credits WMSC for maintaining a high rate of moves for them in periods where business had formerly been slow. WMSC is a principal part of Boineau's advertising schedule, yet their annual expenditure on WMSC is barely over $1,000 for the market.

WMSC, Columbia, S. C. PURCHASE: Announcements

JEWELRY STORE

SPONSOR: Cooper Jewelry Store AGENCY: Direct

Capsule case history: Cooper Jewelry Store, one of the largest in the Harford area, inaugurated a campaign on WPOP, Hartford, Conn., late last fall. Lennie Katz, assistant manager of the store, bought six announcements to advertise their newly stocked RCA Victor portable tv sets. Almost immediately after the spots went on the air Cooper had sold his entire inventory. The RCA Victor distributors in the area were so pleased with the results that they bought six spots on a co-op basis with Cooper. The schedule is still running, and sales are still rising. At one point in the campaign Cooper's store had more than 30 people wanting to see the tv sets. That day Cooper sold six sets; in addition numerous expensive items as watches, rings, bracelets were also purchased. Prior to Cooper's schedule on WPOP they allocated most of their budget to newspapers. Since then they have dropped all newspaper and are using radio only. "Radio is the best medium for our advertising," says Katz.

WPOP, Hartford PURCHASE: Announcements

No matter how the coin falls—Washington rates high

If it comes up "Family Income," consider: the 1957 *median* for the Washington, D. C. *urban* area was $6,500 — an increase of 49% since 1949 and about *20% higher* than the *U. S.* urban area median. If it comes up "Total Income," consider again: the 1957 Washington Metropolitan Area personal income total approximated *$4.6 billions.* Per capita, this amounted to $2,310 for Metropolitan Washington—compared to the U. S. average of $2,016.*

There's one more factor to consider—how best to reach *this exceptionally affluent market. And that's where* WWDC Radio *comes up—loud and clear. We have been first or a mighty close second in every PULSE of 1957 and thus far this year. We have a simple formula—to be a* listenable *station to our audience, and a* promotional *station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.*

WWDC *radio Washington*

**Economic Development Committee, Washington Board of Trade*

REPRESENTED NATIONALLY BY JOHN BLAIR CO.

A pictorial review of local and national industry events

PICTURE WRAP-UP

Spooning doesn't always require a moon, disc jockey Bill Dawes, WCPO, Cincinnati, discovers as he feeds Mike Hoffman. Dawes took over baby sitting role when his fellow d.j. Bob Chasteen raffled him off as a contest prize won by Mrs. Joann Wright

Then and now: Rex Allen bids adieu to the stewardess as he leaves St. Louis airport in an old fashioned carriage, symbolic of his role in the *Frontier Doctor* tv series. Allen is there as guest of Krey Packing Co., sponsor of series in several Missouri markets

Enchanted evening: 11-year-old Nancy Klapper, winner of WABC, New York "Date with Frank Sinatra" contest by Martin Block's *Make Believe Ballroom*, sips soda at the Waldorf with Block and Sinatra

There'll be a next time for the live Timex watch demonstration on the Steve Allen show, says NBC v.p. William Miller as he retrieves watch from tank after the strap snapped from prop during live commercial

Chemise-scoffing admen at Gardner agency, St. Louis, got their come-uppance recently when agency pals promoted a Chemise Day—including telecasts by KSD-TV. Adman Harvey Burns retaliated in Purina Chow sack

News and Idea WRAP-UP

ADVERTISERS

Pizza-rino (King Cone Corp.) is testing via 20-second tv commercials in Philadelphia, Cleveland, New York and Columbus.

The campaign is through Richard K. Manoff. National distribution of the new product is expected by 1 September.

The Flint, Michigan, Automobile Dealers Association is out to hypo the automobile economy via a big publicity drive this spring. Theme: "You Auto Buy Now."

Springboard for much of the publicity plans: Flint radio station WBBC.

Kudos: the Vladimir K. Zworykin tv prize, awarded this year for the first time to Charles P. Ginsburg, of Ampex Corp., for his "pioneering contribution to the development of video magnetic recording."

Campaigns

- **Dumas Milner Corp.** will spend $750,000 in a springtime campaign for Perma Starch. Print, network radio and spot tv figure in the media plans.
- **Dow Chemical Co.** will push off this month a summertime promotion highlighting the "outdoor living" uses of Saran Wrap. The company has bought time on three daytime tv shows, *The Price Is Right*, *Truth or Consequences*, and *Treasure Hunt*.
- **Technical Tape Corp.** will spend $225,000 in air media in a second quarter promotion for Tuck Tape. In the negotiation stage are buys on local tv in 8 markets, one-shot participations in network radio and daytime tv, and spot schedules on some 250 radio stations.
- **Carnation Co.** is offering a whipped fruit topping promotion as a major spring campaign for its Instant Nonfat Dry Milk. The offer is being supported on Carnation's Burns and Allen tv show, and Art Linkletter's House Party on CBS TV and Radio.

Appointed this week: Wesby R. Parker, elected president, Dr. Pepper Co. . . . **Donald L. Fox,** to the staff of Jackson Associates, house agency of Adell Chemical Co. . . . **Charles A. Carey,** elected a director, Maytag Co. . . . **E. M. Wittigschlager,** v.p. and director of marketing, Farm House Frozen Foods . . . **Ross Mason,** advertising manager, McCulloch Corp., L.A., chain saws manufacturers.

AGENCIES

Doyle Dane Bernbach will resign 1 July the $3 million Max Factor account which it has handled for seven years.

No reason other than a "mutual difference of opinion" was given for the shift. A successor agency has not been named.

The campaign to build buying confidence gathered more steam this week.

Myron L. Silton, of Silton Brothers, Callaway, Boston, addressed a telegram to directors of the ANPA, NAB and Advertising Council urging the major communications media to push such a campaign to the limit.

He stated: "If the nation's press, radio and tv stations and advertising agencies hammer away at the good things taking place, always stressing the fundamental soundness of our economy, then we can snow under the loose talk that is costing jobs, and drive the prophets of doom underground."

Anniversary: Victor A. Bennett Co. completed its tenth year this March. The agency began with one client—Longines Wittnauer—which it still retains, and has added a p.r. firm, Bennett Associates, plus other accounts.

Agency appointments: Cole, Fischer & Rogow, Beverly Hills, for the Padre Division of Di Giorgio Wine Co. . . . **Norton H. Detsch,** Portland, Ore., for Davidson Baking Co. . . .

AT
KING-TV
Seattle
AMPEX*
VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

WREX-TV MEANS ROCKFORD AND A BILLION DOLLAR MARKET NETWORK . . . IN THE INDUSTRIAL HEART OF MID-AMERICA.

WREX-TV dominates the Rockford metro area, extending to a multi-market sales domain . . . including 23 counties in Southern Wisc. and Northern Illinois.

A sales network containing over 1,000,000 people with retail sales of 1-1/3 billion dollars.

J. M. Baisch, General Manager
Represented by H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD

Olian & Bronner, Chicago, for Libby Furniture and Appliance Co. Libby is currently on Chicago channels with nighttime movies . . . **Powell Advertising,** all advertising and promotion for the "Keep Detroit Dynamic—Buy Now" drive, sponsored by the Detroit Auto Dealers Association . . . **Elliot, Jaynes & Baruch,** Chicago, for Universal Foods Corp.

Executive officers of James Thomas Chirurg Co., Boston and New York:

Directors: **J. T. Chirurg,** chairman; **W. L. Shepardson,** president; **H. G. Sawyer,** v.p., facts division, Boston; **D. W. Jackson,** v.p. and g.m., New York; **L. H. Brendel,** merchandising director, New York.

Other officers: **G. E. French,** treasurer; and **R. L. Gaeta,** secretary and clerk.

They became v.p.'s: John W. Esau, also elected associate managing director of the copy department, N. W. Ayer, Philadelphia . . . **Walter C. Raithel, Jr.,** of BBDO, Chicago . . . **Joseph T. Sloane,** v.p. in charge of the New York office, Reuter & Bragdon . . . **Wayne Thompson,** of Richard L. Minns, Allstate Advertising, Houston, Tex. . . . **Robert C. Kelly, Charles A. Winchester** and **Robert T. Nathe,** director of radio of Doherty, Clifford, Steers & Shenfield . . . **Frank Walsh,** of EWR&R, also director of research . . . **John Preston Rudden,** v.p. and account executive, Garfield Advertising Associates, Detroit . . . **Frank Brady,** executive v.p. and member of the board, Cohen & Aleshire, New York . . . **Elliott W. Plowe,** of BBDO, New York . . . **William R. Matthews,** v.p. and executive assistant to the media director, and **Everett Erlick,** v.p. and associate media director, Y&R . . . **Howard C. Shank,** v.p. and copy supervisor, and **Norton J. Wolf,** Benton & Bowles . . . **Donald W. Walton,** v.p. in charge of merchandising services, D. P. Brother & Co., Detroit . . . **Paul M. Visser,** of Gardner Advertising Co., St. Louis, Mo. . . . **Rolin C. Smith, Jr.,** of Ogilvy, Benson & Mather . . . **John L. Rigotti,** v.p. in charge of media and research, FC&B, Chicago . . . **Mrs. Alice M. Westbrook,** of North Advertising, Chicago.

Also appointed: Jack Hill, to the media research staff, N. W. Ayer, Philadelphia . . . **Lillian Steindl,** space buyer, Doherty, Clifford, Steers & Shenfield . . . **Frank P. Clark,** director of merchandising and promotion, Arthur Meyerhoff & Co., Chicago . . . **Robert Pearson,** director of sales and technical literature, Ketchum, MacLeod & Grove, Pittsburgh . . . **William E. Hussey,** art and production director, Whitney Advertising, Tulsa, Okla. . . . **Richard W. Clemmer,** tv producer, Kudner . . . **Charles J. Broquet,** account executive, sales promotion for the Tractor and Implement Division of Ford Motor Company, Meldrum and Fewsmith, Cleveland, O. . . . **Dr. Maurice Rappaport,** research consultant, Hoefer, Dieterich & Brown, San Francisco . . . **John Cobb,** to the account staff, John W. Shaw Advertising, Chicago . . . **Jack Schluter,** account executive, and **Earl Timmons,** media director, Stromberger, LaVene, McKenzie, L. A. . . . **Howard C. Schellenberg,** creative director, and **Duane Palmer, Charles R. Bick, Stuart F. Levine** and **Joseph G. Petrino,** to the radio-tv department, Constock & Co., Buffalo, N. Y. . . . **Frank Ennis,** account executive, Norman, Craig & Kummel . . . **Mrs. Elizabeth Wardell,** copy supervisor, and **Joan Usoskin,** supervisor, radio-tv commercials, Calkins & Holden . . . **Ethel Cordner,** copy supervisor, Reach, McClinton & Co. . . . **Phillip Katzev,** account executive, Emil Mogul Co. . . . **John L. Baldwin,** account executive, K&E, Chicago . . . **Sherman Hoyt,** account executive, BBDO.

CHICAGO REPORT

ABC's Chicago head, Sterling "Red" Quinlan, told the AWRT Chapter here last week that network operations in Chicago are the money machines of their parent companies, and although this is not their **creative** zone, it is the **vital money** zone.

Dollar for dollar, Quinlan said, man for man, Chicago networks can put their expensive-budget brethren in Hollywood and New York to shame.

Representatives of industry and the communication arts were told by Thomas H. Coulter, chief executive officer of the Chicago Association of Commerce and Industry, Chicago Unlimited, that **Chicago is in the best shape economically of any place in the country.**

He predicted that tv network has reached its peak, just as radio did in 1948, and gradually local and spot shows will take over.

Coulter also said: 1) In spite of the tv boom, radio had its best year in 1957, with network shows accounting for less than 1/7th of dollar volume; 2) even right now in tv, local and spot shows account for almost half of the dollar volume.

The fm bandwagon in Chicago is rolling.

Last week Ellington picked up 14 hours per week on WNIB, for its client, Cities Service Oil Company, (via FM-Unlimited). The fourteen hours, two hours nightly across the board, will be called "Cities Service Concert," featuring the best in recorded classical music.

Milwaukee gave a strong turnout to Chicago's Fran Allison when she arrived there to plug Whirlpool in a co-

operative merchandising promotion with Gimbel's and various Milwaukee appliance dealers.

"Fran Allison day in Milwaukee" the promotion was called.

The first news commentator this side of the East Coast area to receive the **Du Pont Award** for Radio and Television Commentary, is **Clifton Utley,** of NBC's WMAQ and WNBQ.

Utley is the second commentator to win the award for broadcasts over local stations instead of a network.

Some "firsts" on WGN-TV:

1) It has become Chicago's first television station to run the same movie features on consecutive nights, with the new "20th Century Fox Hour." The series of hour-long films produced especially for tv, is scheduled for a 13-week participation basis.

2) The arrival of the Ampex Black and White "Videotape" equipment at WGN-TV makes this station one of the first in the country to reproduce television sight as well as sound. The magnetic tape recording equipment will enable WGN to record and playback tv programs in black and white. The unit, which is being installed at the WGN-TV transmitter atop the Prudential Building, will be ready for operation within a few days. Moreover, WGN-TV will become the first television station in the world equipped to record and playback both color and monochrome programs when Ampex' first color accessory unit arrives in June.

Thomas J. Foy, Jr., production supervisor of WGN Radio, has been named director of the news division.

Foy, who began with WGN in 1931 as a dramatic script writer for radio serials, will be in charge of news programing for both tv and radio. Future plans at WGN call for an expansion of news activities.

Renewal of NBC-Radio's Alex Dreier Man-on-the-Go program in eight major midwestern markets by the Lincoln-Mercury Dealers Association marks their third straight year of sponsorship of the network radio news program.

The renewal, placed through Kenyon & Eckhardt, Chicago, is for 52 weeks, effective 14 April.

Needham, Louis & Brorby announced some new management appointments last week: **Paul C. Harper, Jr.,** to executive vice president; Blair Vedder, Kenneth C. T. Snyder, and George Soter to vice presidents; and James G. Cominos, Edmond C. Dollard, Vinton H. Hall, Frederick A. Mitchell and F. Winslow Stetson, Jr., to directors. Vedder will head the media department.

Ralph Treiger, former sales promotion manager at WBBM-TV, is now account executive on H-A Hair Arranger at R. Jack Scott.

ASSOCIATIONS

NAB has urged against the use of the subliminal perception process on tv.

Reads the NAB board's attitude: "We believe the American public has a right to approve or reject what comes over the home screen and this requires that the public be consciously aware of what it is viewing . . . we have concluded that 'subliminal' would not be good for the public, the advertiser or the broadcaster."

Newly affiliated with AFA: The Advertising Club of York, York, Pa., and the Advertising Club of the Chattahoochee Valley, Columbus, Ga., bringing AFA's affiliated clubs to 121.

Chicago's Advertising Woman of the Year: Gladys W. Blair of Y&R, who will compete for the National Ad Woman title to be awarded in June by the AFA.

Broadcasters Promotion Association has added twelve new members since January, 1958. They are:

ABC-TV; WCBM, Baltimore, Md.; WHDH, Boston, Mass.; WLS, Chicago, Ill.; WSJV-TV, Elkhart, Ind.; Manila Times Publishing Co., Manila, Philippines; WOC-TV, Davenport, Ia.; WJW-TV, Cleveland, O.; WMT AM-TV, Cedar Rapids, Ia.; CBS Tv Film Sales; WLW-I, Indianapolis, Ind.; WNAX-TV, Yankton, S. D.

"A commercial on a network radio station has to be more truthful because more people would beef about it if it weren't."

Listener's quote, from a study by Motivation Analysis, Inc. which showed C-O stations are more authoritative than their leading Independent competition . . . and as a consequence, their commercials are more believable.

C-O

WEEI, Boston
WBBM, Chicago
KNX, Los Angeles
WCBS, New York
KMOX, St. Louis
KCBS, San Francisco

CBS-OWNED RADIO STATIONS

New directors elected to NAB's Radio Board:

Jack Younts. WEEB. Southern Pines. N. C.: J. M. Higgins. WTHI. Terre Haute. Ind.: Robert J. McAndrews. KBIG. Avalon. Cal.: John H. Dewitt. Jr.. WSM. Nashville. Tenn., and Fred A. Knorr. WKMH. Dearborn. Mich.

Reelected were incumbents Simon Goldman. F. C. Sowell. Ben B. Sanders, Robert L. Pratt. George C. Hatch. J. R. Livesay. and Merrill Lindsay.

Elected by West Virginia Broadcasters Association:

Robert W. Ferguson. WTRF-TV. Wheeling. president; C. Leslie Golliday. WEPM. Martinsburg. v.p.; John Shott. WHIS. Bluefield. secretary-treasurer.

Association dates: 8th Annual Inside Advertising Week Banquet, Association of Advertising Men & Women, 10 April. Hotel Biltmore, New York . . . **83rd Semi-Annual Convention of the Society of Motion Picture and Television Engineers,** set for 21-26 April. Ambassador Hotel. L.A. . . . **1958 Annual Meeting of the 4A's,** to be held at the Greenbrier, White Sulphur Springs, W. Va., 24-26 April . . . **Sales Promotion Convention of the National Retail Merchants Association,** 19-21 May. at the Palmer House, Chicago . . . **Annual Meeting of the Association of Maximum Service Telecasters,** Biltmore Hotel, L.A., 27 April . . . **36th Annual Convention, NAB,** 27 April-1 May, Hotel Biltmore, L.A. . . . **First national convention of the Sales Promotion Executives Association,** 20 April-2 May, Hotel Roosevelt. New York . . . **Nebraska Broadcasters Association State Convention,** 15-16 May, Scottsbluff, Neb. . . . **National convention, sales promotion division, of the National Retail Merchants Association,** 19-21 May, Palmer House, Chicago . . . **Spring meeting, Kentucky Broadcasters Association,** 28-29 May, Louisville . . . **AFA 54th Annual Convention,** 8-11 June, Dallas, Tex.

Appointees: Robert F. Nietman and **Patrick E. Rheaume,** regional managers, member service department, RAB . . . **Peter W. Allport,** v.p., and **Alvin A. Dann,** director of public relations, ANA . . . **G. Maxwell Ule,** chairman, technical committee, Advertising Research Foundation . . . **Mary Pearl,** president, New England Chapter of the American Women in Radio and Television . . . **John M. Couric,** manager of news, and **Larry Sims,** chief writer, NAB . . . **Roger W. Clipp,** chairman, Television Code Review Board, NAB.

AT

KTTV

Los Angeles

AMPEX*

VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback— no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

COMMERCIALS

The real test of a commercial's effectiveness, Researcher Horace Schwerin told members of the Minneapolis Advertising Club, "comes in periods when the consumers begin to buy more selectively and critically—as they are doing today."

He pointed out: Too many advertisers think of their commercials in a vacuum. They produce general purpose commercials and arbitrarily use them anywhere on any program.

"Actually, he said, "our studies repeatedly reveal that a commercial can be at least three times as effective in one context as another."

Best liked commercials for January, according to ARB's national diary sample:

RANK	COMMERCIAL
1.	Maypo
2.	Hamms
3.	Piels
4.	Seven-Up
5.	Dodge-Plymouth
6.	Kleenex
7.	Alka-Seltzer
7.	Ford
9.	Gillette
9.	Winston
11.	Schlitz
12.	Jello
12.	Snowdrift
14.	Ivory Soap
15.	L&M
16.	Cheer
17.	Chevrolet
17.	Post Cereals
19.	Kraft

The public requests a commercial? Apparently it happens.

FM station KFMU did a 50-spot schedule of a symphonic commercial for Eastside Beer, received, after it went off the air, 75 requests to play it again.

What they're doing: Playhouse Pictures, Hollywood animation specialists, has available for loan to advertising agencies and tv advertisers a 16mm sample reel of its latest animated tv commercials . . . **McNamara Productions** has produced one minute commercials for Wade Advertising's clients, Calusa Chemical Co. (Woolyn) and Paper Products (No Bugs M'Lady.)

. . . **Telemat L. A.,** has appointed National Screen Service Corporation to handle sales and distribution of its Animated Cartoon Commercial Library Service . . . **National Screen Service** is producing for William Esty Three 1-minute commercials for Ballantine Beer.

Personnel: Jose di Donato, manager, tv client service, Sound Masters, Inc. . . . **Harry Wuest,** executive producer, Wilbur Streech Productions . . . **William R. Gibbs,** director, commercial and industrial division, MGM-TV, New York.

FILM

ABC Film this week became the latest syndicator to add a special division to handle re-runs.

Most distributors have already moved in this direction. (Examples: Ziv's Economy Sales. CNP's Victory Program Sales.) Reasons most given for the move are:

- First run sales are mainly to large regional advertisers. re-runs to stations and local advertisers.
- With two divisions, each salesman need carry only one rate card.

The ABC Film subsidiary, Proven Programs, will handle 11 half-hour series and 36 feature films. Division manager has not been announced.

Sales: CBS TV Films has made $500,000 in sales on third series of Annie Oakley in less than two weeks. (See Film-Scope, p. 49.)

Four new station sales on Union Pacific bring the series into every market along the railroad's line.

WCBS-TV, New York, this week bought 30 features from Screen Gems' Triple Crown package of 112 films . . . Four more stations — KROD-TV, El Paso; WTVM, Columbus, Ga.; WKOW-TV, Madison; and WWTV, Cadillac— have bought AAP's Vanguard package of features.

FCC gave approval this week to NTA's purchase of WATV, New York, and its radio affiliates, WAAT and WAAT-FM.

This marks second tv property acquired by NTA. First was KMGM-TV, Minneapolis-St. Paul.

New series: Hermione Gingold will star in George Burns' comedy *Theodora*, ready for sale this week . . . Pyramid Productions is readying a pilot, *Indictment*, based on New York DA's office.

Ratings data: **First ratings on CNP's Union Pacific in Salt Lake place the series in first position in the time period with a 27.5 ARB . . .** *Medic* gave New York's WABD its highest 10 p.m. rating in five months, an 8.2.

Two top film programs in Cuba in February were Screen Gems *Jungle Jim*, with a 33.6, and *Adventures of Rin Tin Tin*, with a 32.9 . . . *Sheena, Queen of the Jungle* is top rated show in San Juan, with a 56.9 rating.

Strictly personnel: NTA this week named four to new posts in its various divisions:

- **Mort Abrahams** was named director of a newly-established creative programing department.
- **Phil Cowan** was made exploitation director in the public relations department.
- **Gerald S. Corwin** has been promoted to manager NTA's Minneapolis office.
- **James B. F. Boyce** joined the NTA Film Network as Eastern station relations manager.

Other appointments: **Irving Feld,** named general sales manager, Guild Films . . . **Tom Corradine,** appointed West Coast rep for Lakeside TV and Confession, Inc., two independent syndicators . . . **Ted Swift,** former Screen Gems salesman, named account executive in AAP's Midwestern division . . . **John J. Heffernan,** to be sales manager of Terrytoons, a CBS TV Film subsidary.

Call NORTHWEST SCHOOLS — the largest school of its kind in the country. They can provide you with competent people — thoroughly trained to meet the requirements of advertising agencies, as well as local station operations.

Hundreds of Northwest graduates are working in television, radio and advertising in every part of the country. Their good record is proof of the type of training and background received at Northwest.

You can have immediate and complete resumes of available personnel, or personal interviews will be arranged. Just let us know by phone, wire or letter which position in your organization needs filling.

NORTHWEST SCHOOLS TELEVISION-RADIO DIVISION

Call: CApitol 3-7246
1221 N. W. 21st Ave., Portland, Oregon

737 N. Michigan Ave., Chicago • 1440 N. Highland, Hollywood

TV STATIONS

Programing formats devoted to news of the advertising world are lately finding a niche on tv stations.

One series debuted 29 March over WOR-TV, New York. Called *Ad World* the series is sponsored by Westinghouse Broadcasting Co., McCall Corp., Parade Publications, and Cunningham and Walsh agency.

Another such program, devoted to career possibilities in advertising agencies, appeared on WTTW, Chicago, on 1 April.

Time Inc. will supply special Washington reports to its tv and radio stations via a special radio-tv news facility just set up in its Washington Bureau.

Kudos: **WWJ-TV, Detroit,** received a Distinguished Health Service Award from the Michigan State Medical Society for its 18 March live colorcast of a heart surgery operation . . . **WTVT, Tampa-St. Petersburg, Fla.** won the Headliner Medal of the Atlantic City Press Club for its outstanding coverage of local news events during the past year . . . **WJAR-TV, Providence,** has been awarded a citation for extensive public service in behalf of the American Legion.

On the job: John Esau, general manager, KWWL-TV, Waterloo, Ia. . . . **Roland L. Filiault,** treasurer, Springfield Television Broadcasting Corp., Springfield, Mass. . . . **Bill Swanson,** general manager, KTUL-TV, Tulsa, Okla. . . . **Keith C. Strange,** assistant promotion and public relations manager, WFBM AM-TV, Indianapolis . . . **Robert Huber,** Community projects director, WJW-TV, Cleveland, O. . . . **Robert W. Ferguson,** of WTRF-TV, Wheeling, elected president, West Virginia Broadcasters Association . . . **David H. Polinger,** sales account executive, WABC-TV, New York . . . **Frank G. King,** director of national sales, KTVU, San Francisco-Oakland, Cal. . . . **Leo A. Ribitski,** program manager, WSUN-TV, St. Petersburg, Fla. . . . **Robert C. Pettingell, Jr.,** account executive, KOB-TV, Albuquerque, N. M. . . . **William Spiegel,** director, WHTN-TV, Huntington, W. Va. . . . **Edgar S. Wood,** director of news and public affairs, WLW-C, Columbus, O. . . . **Bill Wild,** producer, WOOD-TV, Grand Rapids, Mich. . . . **Donald P. Campbell,** administrative assistant to E. K. Jett, v.p., WMAR-TV, Baltimore . . . **John B. Soell,** v.p. and manager, WISN, Milwaukee, Wisc. . . . **Mike Shapiro,** station manager, WFAA-TV, Dallas, Tex.

FINANCIAL

Schick reports consolidated net sales for 1957 of $25,111,494—an 8.7% decline from $27,512,830 in 1956. Income after taxes amounted to $1,352,530 and $1.13 per share, compared to $3,157,686 and $2.63 per share in 1956.

Says Schick: The unexpected inability on the part of some suppliers to make deliveries in time to take advantage of the 1957 year-end retail trade brought the first contraction of sales volume to be experienced in six years.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday two weeks ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

Stock	Tues. March 18	Tues. April 1	Change
New York Stock Exchange			
AB-PT	15⅜	15½	+ ⅛
AT&T	171⅛	172⅝	+1½
Avco	6	6⅛	+ ⅛
CBS "A"	28¾	28⅜	− ⅜
Columbia Pic.	14½	14⅞	+ ⅜
Loew's	13⅜	13⅜	
Paramount	33⅝	33¼	− ⅜
RCA	33¼	32	−1¼
Storer	22¾	22¼	− ½
20th-Fox	24¼	23½	− ¾
Warner Bros.	18¼	19½	+1¼
Westinghouse	62⅜	61⅝	− ¾
American Stock Exchange			
Allied Artists	3	3¼	+ ¼
Assoc. Art. Prod.	9¼	10	+ ¾
C&C Super	7/16	7/16	
Dumont Labs	4	3¾	− ¼
Guild Films	2¾	2⅞	+ ⅛
NTA	5⅞	5⅝	− ¼

RADIO STATIONS

Automation for radio? KGEE, Bakersfield, Cal., has turned over its nighttime broadcasting to an electronic brain. None of the staff remain on duty.

Station says it's the first in the nation to have complete automation.

KBIG, Catalina, Cal., will cover the Mobilgas Economy Run, 10-17 April, via 24 remote broadcasts over the 8-day period. Barnes-Rogers, Mobilgas distributors, will sponsor.

Public service shorts

• **During Holy Week:** WCCO, Minneapolis-St. Paul, is replacing the middle commercial on its 15-minute newscasts with 1-minute meditations by Minneapolis-St. Paul clergymen.

• **Free rein:** WDRC, Hartford, Conn., has turned over a half hour of prime Saturday a.m. time to its experimental programing department.

• **Operation bootstrap.** It's WAVI's answer to the recession. The Dayton station will continue its series of upbeat editorials and business commentaries "until consumers return to their usual buying habits."

• **Motorists' right to know.** WINS, New York, campaigned eight months to get police approval, now is able to broadcast daily the highway locations of police radar units.

Station contests continue to snowball:

Some recent ones:

• **KFWB, L. A.,** will award "1,001 nights" of listening pleasure—i.e., the complete Decca catalogue of l.p. albums—to the listener who identifies the Decca albums from which seven mystery voices are taken. The "1,001 nights" contest is the joint idea of Sydney Yallen, KFWB, and Art Brobart, Decca Records.

• **Here's how they count 'em:** Flint d.j. Bill Lamb launched a "Bill Lamb—1470" postcard contest to promote among his fans his recent shift to station WKMF.

Judges reported the phrase "Bill Lamb—1470" had been written over two million times by all the contestants. To decipher the top entries, station had to call in an oculist.

Subject of No. 1 interest? WITH, Baltimore, Md., thinks it's health, accordingly is fitting in a 1-minute "healthcast" every hour.

The material, produced by Dick Rudolph Productions, is being offered to appropriate sponsors for tie-in announcements.

Stereophonic programing is definitely on the upswing among stations these days, and it's going over well with listeners, too.

Items:

• **WGKA AM-FM, Atlanta, Ga.,** devoted almost 12 hours — the entire broadcasting day on 29 March — to stereophonic play. It's probably a

stereo first for length of broadcast. Station even transmitted newscasts and announcements in stereo.

• Listener response was enthusiastic to **WGMS'** recent stereophonic broadcast of the National Symphonic orchestra—the first stereo broadcast in Washington in three years. Station now will program a weekly Monday night stereo series.

• **WSAI, Cincinnati,** offers a weekly Friday night series of stereo music, reports the entire series sold out to sponsors.

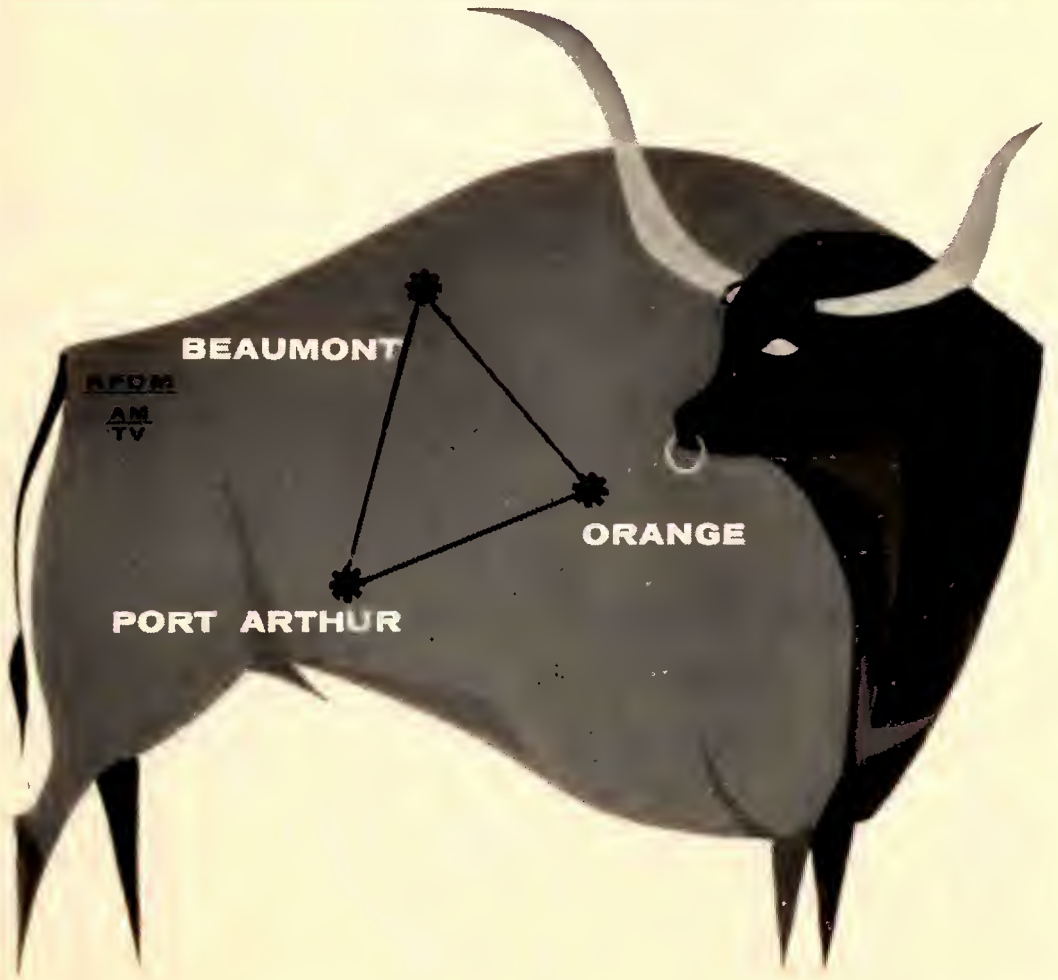
Added to Keystone Broadcasting's station chain: WKIS, Orlando, Fla.; WAUC, Wauchula, Fla.; KPID, Payette, Id.; KMRC, Morgan City, La.; WBEC, Pittsfield, Mass.; WHEY, Millington, Tenn.; KBBB, Borger, Tex.; KBUS, Mexia, Tex.; WHSM, Hayward, Wisc.

Total affiliates: 1,034.

Anniversaries: Harvey Olson, with station WDRC, Hartford, Conn., 23 years this April . . . **Al Jarvis,** with KFWB, L. A., now 25 years a d.j. . . . **WOW, Omaha, Neb.,** highlighted its 35th anniversary 2 April . . . **WIP, Philadelphia,** 36 years on the air in March.

On the move: John Millar, commercial manager, WCAX, Burlington, Vt. . . . **Howard L. Zacks,** general manager, WALY, Herkimer, N. Y. . . . **Rex W. Parnell,** station manager, KGHI, Little Rock, Ark. . . . **Tom Wiseheart,** general manager, KAVE, Carlsbad, N. Mex. . . . **John D. Kelly,** sales manager, WINS, New York . . . **Francis T. Breslin,** v.p., Mid-Hudson Broadcasters, WEOK, Poughkeepsie, N. Y. . . . **Ralph Davison,** account executive, KBTV, Denver, Col. . . . **Don Courtnay,** production manager, and **Pat Hayes,** director of news, sports and special events, KIRO, Seattle . . . **Erwin Needles,** sales manager, WKNB, West Hartford, Conn. . . . **Victor E. Carmichael,** v.p. and general manager, KWK, St. Louis, Mo. . . . **Jack A. Fritzlen,** to the sales staff, WFBN, Indianapolis . . . **Tom E. Beal,** president of the board, Mission Broadcasters, at KBKC, Kansas City, Kan. . . . **Tom Mathis,** program director, WEIC, Charleston, Ill. . . . **William E. Jackson,** sports director, WPTF, Raleigh, N. C.

More on the move: James T. Butler, assistant manager, WISN AM-TV, Milwaukee, Wisc. . . . **Diane Neugarten,** director of research and promotion; and **Dan Weinig, Paul Evans** and **Raymon Hamilton** to the sales staff, WINS, New York . . . **Louis S. Simon,** general manager, KPIX, San Francisco . . . **Bernard Goodman,** sales manager, KCBH-FM, Beverly Hills, Cal. . . . **George A. Baron,** general manager and director of sales, KFMU, L. A. . . . **Charlie Newcomb,** program director, WSPA, Spartanburg, S. C. . . . and **Robert Vaughn,** head, radio production department, WSPA, Spartanburg, S. C. . . . **George K. Utley,** station manager, WFAA, Dallas, Tex. . . . **Don Hughes,** news director, Public Radio Corporation, Tulsa, Okla. . . . **Don Bowen,** account executive; **Dan Verbest,** merchandising representative; and **Sidney Plotkin,** producer-director, WXIX, Milwaukee, Wisc. . . . **Peter R. Odens,** station manager, WICO, Calexico, Cal. . . . **Richard Harvey,** account executive, WBCB, Levittown, Pa.



A good market steer! The entire

Beaumont-Port Arthur-Orange

area (Texas' fourth market)

is yours when you buy . . .

KFDM Beaumont Radio and TV

CBS
ABC

See PETERS-GRIFFIN-WOODWARD, INC

Alabama's Oldest Station
Alabama's Newest Programs

Jim Lucas . . .

This handsome, carefree "master of ceremonies" charms the ladies having "Breakfast At The Tutwiler" each weekday morning.

Folks of all ages enjoy this "man of many voices" on his weekday afternoon hour of sparkling fun and recorded music known as "Funfare."

As emcee of "Teentime," Jim delights listeners as well as the "live" audience attending the show at Birmingham's largest theatre.

A most versatile performer, Jim has an ingratiating personality that makes him one of Birmingham's top air entertainers.

Why not let this talented impersonator - comedian - singer deliver YOUR clients' sales messages?

Weighty and whimsical are the views Dave Campbell airs on "Dave Campbell Speaking," leading to varied listeners' comments as "The People Speak."

Adept at reporting on all "Spectator Sports," Tom Hamlin is proud to be the fellow who calls the football games for the nation's top team, Auburn

Pleasing to the eye, Barbara Bender is an equal delight to the ear as she fills her role as co-emcee and vocalist on "Breakfast at the Tutwiler."

Informality is the watchword with Leland Childs as he hosts "The Early Risers' Club" and greets the afternoon audience on "Hi Neighbor "

RADIO sets tuned to Owen Spann "The Morning Man" and to "Spannland" deliver the lastest music, weather information, and news in a humorous vein.

Represented nationally by
HENRY I. CHRISTAL

WAPI Birmingham

The **NEW** Voice of Alabama

sister station to **WABT,** Alabama's Best in Television

WASHINGTON WEEK

5 APRIL 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

John S. Cross will have the unanimous backing of the Senate Commerce Committee, and will have no trouble with confirmation as the new FCC Commissioner when his name is considered by the Senate.

Committee members, in confirmation hearings, wanted to give the appearance of delving deeply into his background, but didn't quite know how to do it. So they questioned him on **their own pet views.**

Several mentioned the Harris hearings, and some of the questioning was on whether Cross would do any of the bad things, but the replies were of course automatic.

Sen. George Smathers (D., Fla.) revealed he was considering an idea under which the profits of broadcasting stations would be limited under nearly a public utility concept.

Committee chairman Warren Magnuson (D., Wash.) revealed that he was very much opposed to the actions of his own and the House Commerce Committees against subscription television.

Sen. John Pastore (D., R.I.) felt that Cross, as a commissioner, should give some thought to protection of youth from bad TV programing and the broadcasting of rock-and-roll.

Sens. Alan Bible (D., Nev.) and Ralph Yarborough (D., Tex.) felt that the daytime-only broadcasters should have fixed and longer air hours.

Smathers and Yarborough were worried that Cross might not be sufficiently adamant against moves to unreserve educational TV channels.

Cross would not commit himself flatly on anything **"before study,"** but it was clear he didn't like the Smathers public utility concept.

The House Commerce Legislative Oversight probe continued. But it disappeared from the headlines as Commissioner after Commissioner responded satisfactorily to charges against him.

The probe had turned to the "small change" aspects of the charges leveled by ousted subcommittee counsel Dr. Bernard Schwartz. These involved payment of ridiculously small hotel bills by the industry and even smaller per diem expense payments by the government.

While it was clear the subcommittee members believed the Commissioners had acted in good faith, it appeared equally clear they would move to **forbid future acceptance of payment of expenses by the industry.**

The U. S. Court of Appeals in a unanimous decision has upheld the FCC's right to deintermix markets.

WIRL, channel 8, Peoria, Ill., had appealed its loss of that channel with a UHF channel substituted, when the FCC decided to make Peoria all-UHF.

This is that first such case to hit the decision stage, but the same court must still hear the Springfield channel 2 and Evansville channel 7 cases. It must also decide the appeals of UHFers against the FCC's decision not to deintermix Hartford and Madison.

The Court held that the **FCC was within its rights,** and that the FCC rather than the courts must decide channel allocation questions.

There is some evidence that the flood of mail protesting subscription television is rubbing Congressional fur the wrong way.

Evidence comes in the form of increasing numbers of statements by lawmakers to the effect that TV networks and stations should be probed for "unfair tactics."

It is understood that the FCC has **asked one TV station about it.**

A round-up of trade talks, trends and tips for admen

SPONSOR HEARS

5 APRIL 1958
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SPONSOR PUBLICATIONS INC.

NBC TV is using the principle of the lie detector to measure viewer reaction to program pilots: the subject puts his hand into a box and the device registers his emotional reactions.

The site of the testing: A **theatre in Nutley, N. J.**

American Tobacco has a problem on its hands involving Jack Benny and Your Hit Parade.

Their sponsor would like to have Parade alternate with Benny, but the comedian is firmly against it—he wonders whether it can stand up against Maverick.

P&G agencies find that their most effective monitoring of triple-spotting is done for them by non-P&G stations.

The media director for one of these agencies tells it this way: "A station that isn't carrying a P&G campaign **will call us up and tell us about the competitor who's triple-spotting.** Such stations make the best policemen."

You might consider this as a clue to the impact of the "top 40" formula on record sales these days:

A survey of dealers in the N. Y. area by the New York University School of Retailing shows that **40% of the record dollars came from the sale of single pop records** and 60% from albums and special items.

Marion Harper, Jr., quickly squelched the rumor that McCann-Erickson might be interested in taking on the $10-million Frigidaire account.

The avenue that left no doubt: A phone call to **Chris Wittig,** v.p. in charge of Westinghouse's appliance division.

(For background see 29 March SPONSOR-SCOPE, page 10.)

West Coasters in reflective moments will recall for you the **era when radio personalities not only did the performing but sold participations to local sponsors and wrote the commercials as well.**

Representative of these triple-threaters was the late **Tom Brenaman.**

Look for a sizable ad budget to shift agencies for this basic reason:

The client objects to the **constant changing of the agency team presently on the account.**

His theory is that he's operating his own agency within the agency and as such the team should **remain intact** as long as he's satisfied.

The business squeeze apparently is beginning to be felt among the services that cater to milady's craving for the svelte form.

Reps report that some stations have put one of these organizations on **cash-before-delivery-basis.**

Outstanding

ON THE DETROIT SCENE

GENERAL MOTORS TECHNICAL CENTER
Familior landmark to Detraiters—the gleaming stainless steel tower identifying the General Motors Technical Center, world-famous laboratory for the future.

JAC LEGOFF

WJBK-TV NEWSCASTER

It's the high acceptance of the Jac LeGoff newscasts (6:30 and 11 P.M.) that makes newscast time Channel 2 time in the 1,900,000 TV homes served by WJBK-TV. Definitely, Detroit's most frequently quoted, most widely watched, most outstanding newscaster.

One in a series of lacal personalities and features, complementing the fine CBS program lineup, that makes WJBK-TV a vital force in Detroit.

WJBK-TV

CHANNEL 2 DETROIT

100,000 watts, 1,057-ft. tower • Basic CBS
Full color facilities

Represented by THE KATZ AGENCY, INC.

OEER NATIONAL SALES OFFICES: 625 Madison, New York 22, N.Y., 230 N. Michigan, Chicago 1, Ill., 111 Sutter, San Francisco, Cal.

AT

WFIL-TV

Philadelphia

AMPEX*

VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback— no processing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

MILES

(*Continued from page 36*)

When this happens, we watch those sales closely, check distributor response to advertising—and whether there's a local saturation by a competitor. If sales continue falling through a three-month period, we change the advertising approach."

What is the sales to advertising ratio? "It varies by products and markets," Frank Clancy states.

The Miles admen emphasize the need for caution in using frequent sales reports as measurement of advertising effectiveness. They say their set-up is a guide when there's trouble—and a rein when drastic action is indicated. In short, the reports function as a "weathervane on advertising."

Merchandising

In this area, Miles is primarily interested in store floor displays of its products. The standard jumbo postcard and other mailings are held to be of little value by the drug company's admen.

Exactly what merchandising a station will do is discussed before the outlet's time is bought—and how much merchandising it can deliver is an important factor in a station's selection by Miles.

When the time contract is set, station merchandising activity also is outlined—and the Miles salesmen are advised immediately as to what the station has promised to do. They follow through for their firm by working with the station, and assuring that promised merchandising activity is delivered.

Commercials

Miles California's commercials are tied in to the yearly seasons and their attendant illnesses. Whatever ills people are apt to have the most of during a given season (colds in winter, upset stomachs at holiday periods), determine what commercials are run and what products are emphasized.

Participation commercials are usually film, but some are done live by the show personality, particularly in kid shows. Spot film announcements are mostly one-minute in length, although a number of 20's also are used.

The film commercials are split about 50-50 between animation and live action. Animated spots for Alka-Seltzer feature "Speedy," (see cut, page 00), stressing the fast relief copy point for

THE OLD WEST LIVES AGAIN...

AT

EL RANCHO VEGAS

Las Vegas, Nev.—DUdley 2-1300

INDIVIDUAL BUNGALOWS ON 66 SPACIOUS ACRES DEDICATED TO YOUR MODERN COMFORT BUT STRESSING WESTERN ATMOSPHERE.

... the world famous OPERA HOUSE THEATRE RESTAURANT presents nightly the greatest names in show business in lavish productions reminiscent of the exuberant Frontier Days.

Phone Direct for Reservations

New York LOngacre 3-6149 | San Francisco YUkon 2-7105 | Los Angeles BRadshaw 2-3366

WNEM-TV

CHANNEL 5

OFFERS YOU A 4 BILLION DOLLAR MARKET

THAT NO OTHER ONE STATION CAN COVER

ACCORDING TO THE

ARB SURVEY

(JANUARY '58)

Ask Your Petryman

WNEM-TV

NBC

GENERAL OFFICES & STUDIOS
GERITY BROADCASTING CO.
BISHOP AIRPORT—FLINT
CE 5-3555

abc

SAGINAW OFFICES
201 N. WASHINGTON
PL 5-4471

Gerity STATION

BAY CITY OFFICES
WENONAH HOTEL
TW 3-4504

WTUX

1000 WATTS

IN WILMINGTON
DELAWARE

Time is flying
on the Morning News
Programs

See your Walkerman

Covering the Delaware Valley with news of the Delaware Valley

Wilmington, Dela.
1290 on the dial

WTUX
1000 WATTS

the product. Live action spots are based on dramatizations illustrating the good effects of using a Miles product for curing a given illness. No "doctor dramatizations" are used.

The famed Alka-Seltzer "fizz" commercial approach, first used in 1934 on the radio *Newspaper of the Air*, still is used today at the sign-off of the news shows, preceded by the words, "Listen to it fiz-z-z-z."

Sidelight on the original radio commercial: When aspirin (acetylsalicylate) goes into solution with sodium, the result is sodium acetylsalicylate; under a Pure Food and Drug law, the commercial copy had to say so. Problem was solved by having Don Wilson and Fred Shields, who did the early commercials, relish the words—once they'd learned to pronounce them.

"Those words and the fizz," Clancy says, "were the two biggest advertising devices we ever had."

JACKPOTS

(*Continued from page 41*)

sold the trip to a friend at a discount. Friend goes to the airport. The plane was delayed, so he immediately *bought* two round-trip tickets on another line and went his merry way. Subsequently, the original winner presented the radio station with a bill for the fares. (The unused tickets had not cost us anything; they were traded for radio "plugs.") The contestant raised such a stink that, amazingly, the station gave him the money—a ridiculous decision. (Fall Guy Schwimmer then split the bill with the station.)

Item: A character in Brooklyn won a jackpot worth approximately $4,000, containing 83 wonderful merchandise items. *Two years later*, I received a letter from him reporting that three of the items had never been received and that, of the balance, four of them were not as represented.

True to form, he concluded with—unless he heard from me *by return mail*, and I gave him complete satisfaction—he would *immediately* refer the matter to the New York City Better Business Bureau and file charges with the FCC. Curiously, he gave as his address the name of a friend who owned a confectionery store on Pitkin Avenue in Brooklyn, which he used as a mail-drop.

I replied promptly, calling attention to the fact that I had studiously heed-

AT
WBKB-TV
Chicago
AMPEX*
VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

HOWDY!!!

I REPRESENT
MONEY IN THE
BANK FOR *YOU*
WHEN YOU USE
NORTHERN
CALIFORNIA'S
FIRST TV STATION

KHSL·TV
CHANNEL 12
THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA
CBS and ABC Affiliate
Represented nationally by Avery-Knodel, Inc
San Francisco Representative
George Ross, National Sales Manager
Central Tower

2,000
attentive
ears . . .
69c

KTLN has the lowest cost-per-thousand* in this market of 800,000 people . . . but more than that . . . its personality-studded format holds listener attention.

*Based on latest Pulse

KT8-19

KTLN
show spot
on Denver's dial

ed his dictum for *immediate* attention but plaintively inquired (tongue in cheek) why he required such speedy service, in view of the fact that he had waited two full years before registering his complaint.

I suggested to him that, if he had purchased 83 items of merchandise from any reputable department store and then, after two years, went back to the store with the beef that several of the items had never arrived, and a few were not as originally represented, he would have a difficult time affecting restitution.

And in this case, the awards were not even purchased, they were given him at no cost. Furthermore, we no longer did business with some of the prize donors and, in fact, some of them were even out of business.

I concluded by recommending that he be a nice guy, rejoice in the fact he had won such a fine jackpot, and forget about his complaint.

The guy who required such speedy service waited another three months before writing me again. Now he triumphantly informed me that he had been taking a course in business law and was somewhat of a legal expert in matters of this sort. He imperiously called my attention to the statute of limitations which, he pointed out, covered an interval of seven years, so he had five more years to go on his complaint! *Now* what was I going to do? It was imperative (again!) that he hear from me *immediately,* and then came the usual threats to which he added the familiar lawsuit refrain.

I replied *immediately*. He was a smart one, I marveled. Knew so much about legalities. There was no escaping the fact that, from now on, we would have to do everything according to Hoyle.

Suppose we started, I suggested, by covering the matter of his declaration to the Department of Internal Revenue. Since he professed to be so law-abiding and insisted that I do not evade *my* legal responsibilities, I was confident that he was not the type to evade *his*. I inquired if he had reported the cash value of all the articles in the jackpot and, if so, would he send me a copy of the declaration, at which time we would get together and work out all the details of the missing prizes. I furthermore assured him that, in the event of an "oversight" on his part, I had an up-to-date list of his awards plus their values, and would be glad to oblige him, plus do him a service by simultaneously supplying the information to the government.

End of dispute. I never heard from him again.

Item: Philadelphia is the home of two "happy" *Tello-Test* winners: (a) Mrs. X who, over a period of time, miraculously was phoned twice by a station in Philly and *won both times!* The second jackpot contained some duplicates of the awards from the first jackpot. Indignant Mrs. X demanded substitutions or, she hinted darkly, she would report us to the B.B.B. I advised her to report us. Fini. (b) Mrs. Z won (as one of the awards) a year's supply of greeting cards. (How we got saddled with this odd kind of giveaway, I cannot fathom.) She was dispatched a box of 500 greeting cards, covering every occasion including *Bar Mitzvahs* and St. Michaelmas Day. She wrote back complaining that she was bitterly disappointed in the number of cards she received. This, she

KMJ-TV

Leads in Fresno

KMJ-TV in the Billion-Dollar Valley of the Bees

Leads in news — coordinates with McClatchy newspapers for complete, up-to-the-minute coverage. Sound and silent film cameras give 24-hour coverage of local events. Has No. 1 rated news program.*

*ARB Nov. 57

KMJ-TV • FRESNO, CALIFORNIA • The Katz Agency, National Representative

maintained, did not, in her opinion, constitute a year's supply. At the time, we had in our warehouse a stock of about 49,000 left over, which we did not have the craziest notion what to do with. Gleefully, we boxed them all and shipped them to her by slow freight. There's a certain lady in Philadelphia who is up to her navel in greeting cards.

SPONSOR ASKS

(*Continued from page* 45)

to reach the greatest possible audience for his product.

The advertiser can sponsor a big show—with corresponding big bills—and use his company's or product's name in the show title, such as *Philco Playhouse, Lux Theatre, General Electric Theatre,* etc., etc.

He can buy a big name and play second fiddle, such as Alfred Hitchcock's opuses. There are many others.

Economically, he can buy into a program with an established audience and insert himself into the awareness of the audience with the various commercial techniques available to him.

In a Western he can integrate his commercial story with the program content by using the star and the Western setting. Canada Dry and Wonder Bread make their selling points very effectively on *Annie Oakley* with characters from the show — a pretty girl and a boy—talking about the products in a show setting.

But if I were participating in a campaign to sell a product with a Western program, I would hope to have John Hubley's Maypo commercials on Maverick—or on Annie Oakley—or on Sheriff of Cochise—because without this distinctive flavor of commercial treatment, or without star endorsement, I would be at a loss to keep out from under the thundering hoofs of the good guys who are chasing the bad guys.

The show is the thing and to hitch your wagon to its star is not always economical, but it sure is almost the only way to keep from "biting the dust" or being "stampeded" by all the commercials and I.D.'s that follow the horses' ratings like flies.

The answer to the question? Oh, yes, wear a white hat and be part of it—or wear a black hat and be actively hated but always there. Curse you, commercial, but you are a dear and necessary evil.

53%

Neilson proves that KVOO dominates the Tulsa market, with 52.98% circulation. Here's your wide-open door to billion-dollar Eastern Oklahoma . . . plus bonus coverage in Kansas, Missouri and Arkansas counties! Reach 'em *all,* on KVOO!

KVOO

TULSA

The only station covering all of Oklahoma's No. 1 Market

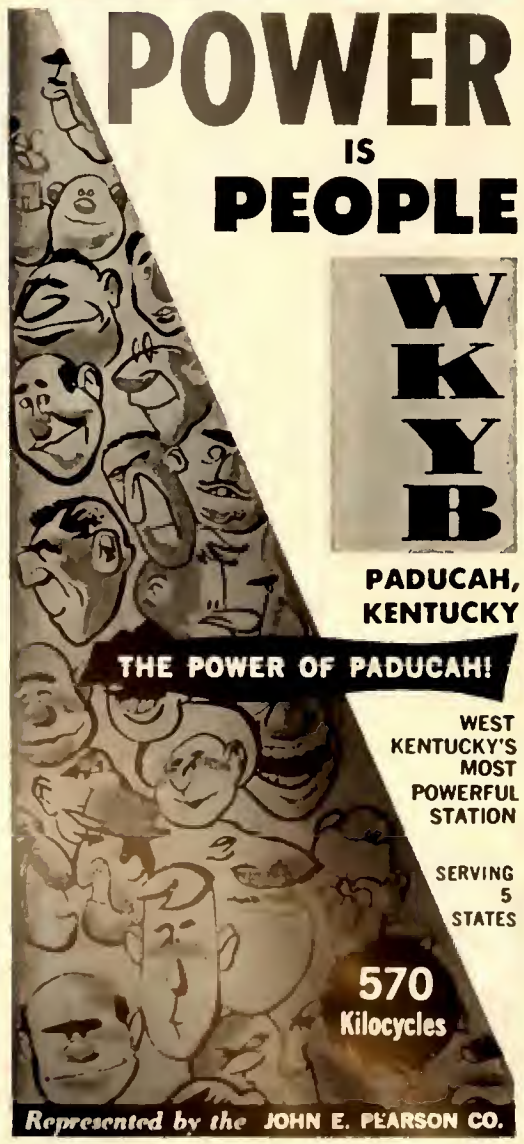
Broadcast Center • 37th & Peoria

HAROLD C. STUART, President

GUSTAV BRANDBORG, Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.

1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"



Tv and radio NEWSMAKERS

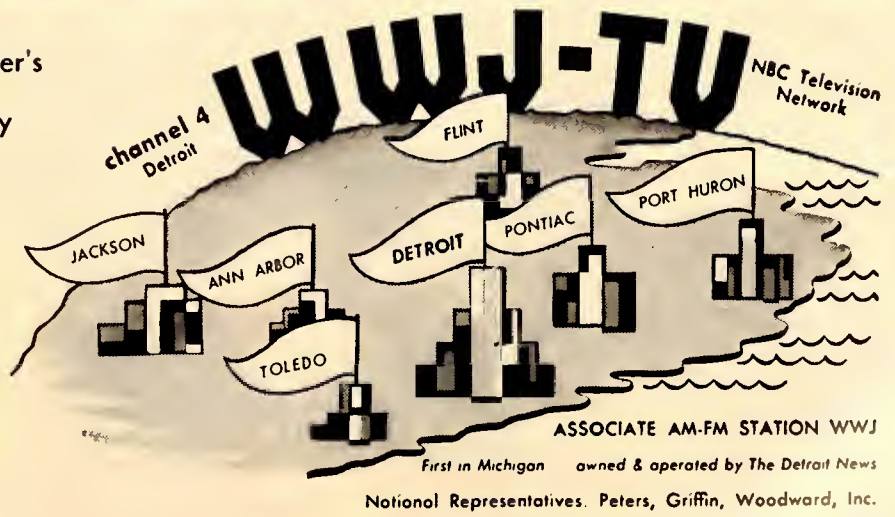
Byron Millenson was elected vice president of Plough Broadcasting Co., Inc., and general manager of its radio station, WCAO, Baltimore. He has a long and successful career in radio. In 1933, he joined a pioneer group engaged in the production and sale of special radio programs that helped depression-stalled radio stations. In 1938, Millenson joined the sales staff of WBAL, Baltimore, and in 1940, he moved to WDEL, Wilmington. His radio career was interrupted in 1942, when he entered the Armed Forces. Upon his discharge, he resumed his duties with WDEL and soon after was appointed sales manager. In 1955, Millenson accepted the position as general manager of WAMS, Wilmington, and in 1957 resigned to join the sales staff of Plough Radio in Baltimore (WCAO) in the capacity of sales manager.

Ralph A. Borzi has been appointed director of film, television and radio production of the Griswold-Eshleman Co. He fills the slot vacated by Richard C. Woodruff, who has been named advertising account executive. Borzi, who is moving from an account executive assignment, has been with G-E since 1956. Prior to that, he spent over three years with the Jayme Organization, Inc., Cleveland, where he was an account executive and copy writer. From 1951 to 1953, Borzi was active in Louisville on a free lance basis, writing, producing and directing program series carried by WHAS-TV, WAVE & WAVE-TV. From 1947 to 1950 he served as traffic manager, music librarian, staff announcer and copy writer at WTNS, Coshocton, Ohio. He holds a BA degree in radio/tv programing from Ohio State U.

Michael Dann has been named vice president in charge of network programs, New York, for the net work division of CBS TV. He will report to Harry G. Ommerle, who has been named vice president in charge of network programs, and who will be responsible for all program activities on both coasts. Dann, who was president of Henry Jaffe Enterprises, began his new duties on 31 March. Prior to his association with Jaffe, he had been director of the NBC program department and in 1956 made vice president in charge of network program sales for NBC. The trade sees Dann's appointment as an indication of an all out move by CBS for more specials in the 1958-1959 season. Dann, a former Pat Weaver man at NBC-TV, is a specialist on spectaculars.

THE IMAGE OF
BELIEVABILITY

Believable as an April shower, a child's trust, a mother's care. That is WWJ-TV in Detroit. WWJ-TV's integrity and quality operation have built such public esteem that every advertiser enjoys a priceless advantage, every product a cordial acceptance that quickly leads to sales.



SPONSOR SPEAKS

Are TV and Radio Maligned?

Of the estimated 11 billion dollars earmarked for advertising during 1958, close to 25% will go to air media. But such is the impact and dominance of tv and radio on the American scene that today they shape the public opinion of all advertising.

Advertising, too, must be vitally concerned with its "corporate image." But this image will depend in large measure on how the broadcast industry, collectively and individually, plans and activates its public relations program. To date this image and this program have not been good.

In recent months the necessity for such a program has been increasingly recognized. And we are happy to report that constructive work which will benefit all advertising is moving forward with accelerating speed.

Some progress

The NAB is doing much on this front. Its excellent new 30-minute film "The House Within," prepared by KDKA-TV, Pittsburgh under the direction of General Manager Tad Reeves, will be shown to tv audiences everywhere. This week we note a talk by Worth Kramer, General Manager of WJR, Detroit, emphasizing the importance of a high-prestige profile of advertising. He asked the Women's Advertising Club of Detroit "What kind of an appearance does our profession make?" And adds, "We must form a surgical team to remove from advertising's virile profile the sebaceous cyst of malpractice and deception."

These are only two examples. The signs of the times portend many more examples in this long-neglected facet of advertising's responsibility to the public. Tv and radio stations will lead in showing a handsomer advertising profile.

THIS WE FIGHT FOR: *Stations everywhere are responding to* SPONSOR's *"Let's Sell Optimism" campaign. What they like best is the way their home communities react to validated reports of good business conditions. The air media are helping to restore confidence in the economic health of the nation. Are you helping?*

10-SECOND SPOTS

Little heir: Frank Forrester, Weatherman for WMBR-TV, Jacksonville, Fla., on hearing the news about Princess Grace's child, ended his show with this weather forecast: "In New York, more snow expected, and in Monaco, it's a little Rainier."

Show-down: Statement by a firm specializing in company mergers: "Statistically we find insufficient evidence for your profit picture forecast." *Boys, you were lying and they caught you at it.*

Clean story: The housewife who wins the WABC, New York, Platter-Pickers Spring Membership Contest will get a free spring housecleaning by six d.j.'s including the dean of d.j.'s, Martin Block. *She'd better watch that they don't sweep the dust under the record player.*

Accident prone: An agency account exec reports his girl phoned to say she'd be late getting in because she broke her "pinkie." "And how did you break your pinkie?" asked the a.e. "Pulling up my girdle," was the reply.

Conflict: AT&T has two new spots, one radio, the other tv. The tv spot shows a young man calling his mother to report, "It's a boy!" The radio commercial has a mother calling her son to hear him say, "It's twins!" *Somebody crossed those wires!*

Dish: In line with the new tv show trend, we report the latest in tv dinners—Adult Western Omelette.

Goode olde days: From a speech by Dick Lewis, editor *Canadian Broadcasting Magazine*: "Those were the days when there was a thrill for a sponsor to hear his name on radio. He'd gather a bunch of friends around on program night. . .waiting for his commercial to come on. During the entertainment part of the program, he'd slap his thigh with laughter and eventually it would be so sore they'd have to help him up to bed. He didn't know about ratings then because there were no such things." *But it's the ratings that send him to bed today.*

Auto radio: Says Pat Buttram, star of CBS Radio's *Just Entertainment*, "A man who drives safely while kissing his girl isn't giving the kiss the attention it deserves."

THE BEST WESTERN ON TV"*

on Train is now reaching more than sixteen million homes y Wednesday, 7:30–8:30 pm, on the NBC Television Network. aches more homes than any other new show this season. Since its premiere last September this hard-riding new series more than doubled NBC's audience in its time period against programs which were consistently in the Top Ten less than r ago. And not only is Wagon Train NBC's top-rated program ednesday evening, it also outrates any 7:30 or 8:00 pm ram on any other network seven nights of the week.

The key to Wagon Train's spectacular audience success is its appeal to the entire family. Its powerful combination of action, drama and top star names wins a balanced buying audience of 32 million adults: more men than any other weeknight program except one; more women than 9 out of 10 evening programs; plus a bonus audience of children that exceeds 13 million per show.

Wagon Train is currently sponsored by Edsel, Ford Motor Company, Drackett and Lewis-Howe.

NBC TELEVISION NETWORK

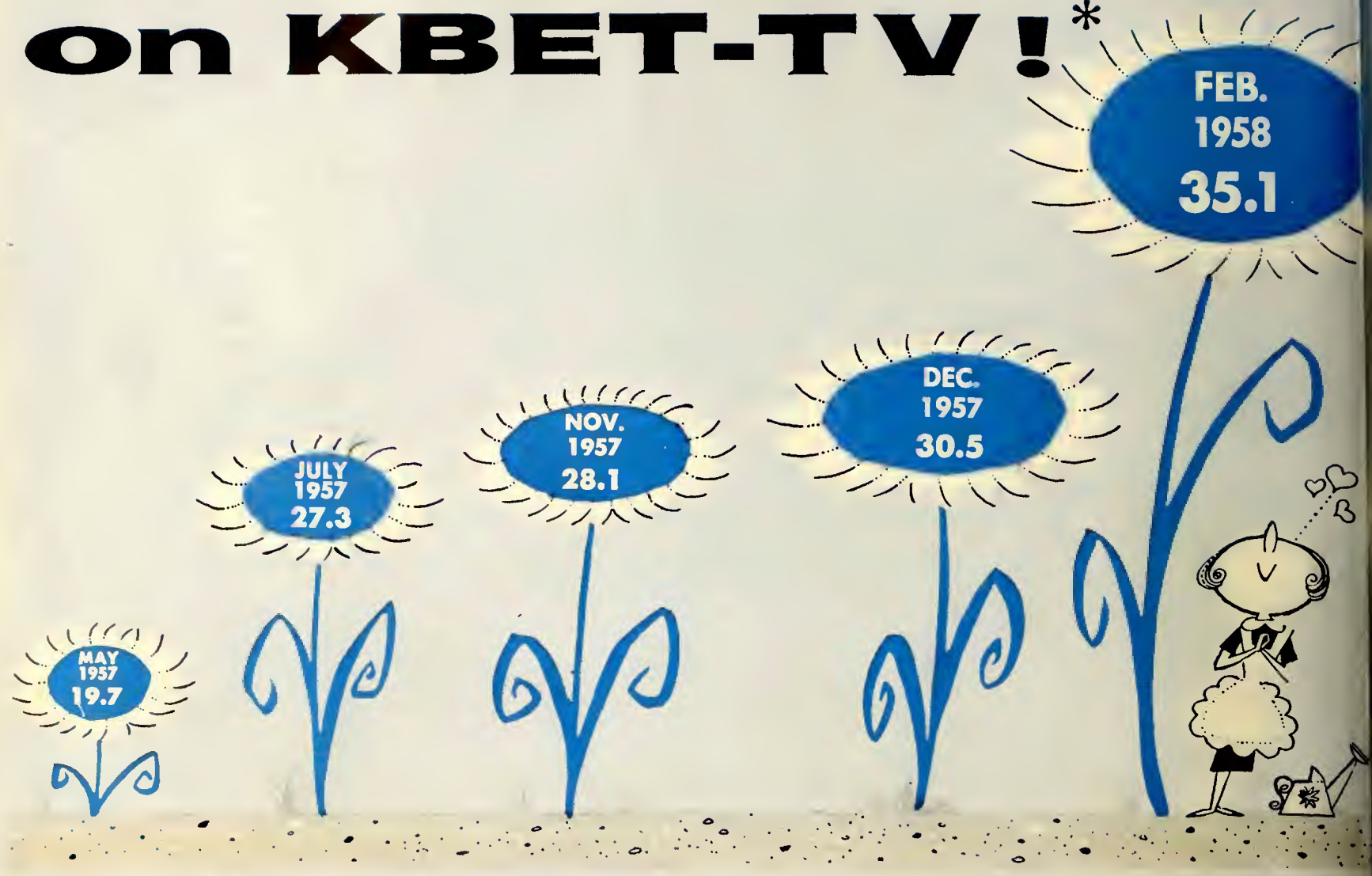
*JACK O'BRIAN, NEW YORK JOURNAL-AMERICAN
SOURCE: NIELSEN TELEVISION INDEX, FEB. II, '58 AND ARB, FEB. '58

WAGON TRAIN

MATINEE MOVIE

grows *and* grows *and* grows

on KBET-TV!*



*ARBs, cumulative (4:00-6:00 PM Monday-Friday)

KBET-TV's Matinee Movie stacks up as the greatest daytime spot buy in the big Sacramento-Stockton market!

Cost-per-thousand based on 5-plan is $1.23.

And evening Great Movie? The same wonderful story on KBET-TV . . . an old story that retains its glitter month after month.

CBS **TOTAL AREA SET COUNT: 349,831** (Television Magazine, March, 1958)

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA

BASIC CBS OUTLET

Call H-R Television, Inc. for Current Avails